#1

Barry Galbraith

Jazz Guitar Study Series

THE FINGERBOARD WORKBOOK

CONCEPTS IN LOGICAL FINGERING

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Jamey Aebersold

9.90

From The

BARRY GALBRAITH
JAZZ GUITAR STUDY SERIES

#1 - The Fingerboard Workbook. Basic concepts in logical fingering.

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#5 - Guitar Improvisation Recording: Recording in stereo separation contains Mark Slifstein playing the solos with Milt Hinton on Bass and Barry Comping.

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INTRODUCTION

The Fingerboard Workbook presents a number of basic concepts in logical fingering patterns. Guitarists generally visualize the fingerboard both in terms of basic **scale patterns** and of **arpeggio relationships** to various chord functions. Connecting these two visual elements into flowing lines often produces erroneous fingering. Here are some rules which will help you in forming the most economical fingering concepts for traversing the neck.

1. The term **position** means one finger to each consecutive fret without shifting the hand. Playing from position offers a stable base to move **to** or **from** (Example 1). Position limitations may be extended by sliding either the **first** or **fourth** finger out of position by one fret (Example 1a). Slides with the **first** finger are preferable to stretching the **fourth**, and offer the possibility of **slurring.**

2. One way to move to a new position is by using **extended fingering,** sometimes combined with a **one-fret slide** (Example 2).

3. Another way to move on the neck is by a **skip** or **jump,** usually of two or three frets. The safest finger for this is the **first** (Example 3). To skip with the **fourth finger** is risky. However, there are exceptions, usually when playing in the upper positions where the frets are smaller, and executing a skip to the highest note of a phrase (Example 3a).

4. When Skipping to an **arpeggiated phrase,** the skip should be to the finger which would ordinarily play that particular note in the arpeggio (Example 4).

5. For **triad arpeggios** within a phrase, the finger-to-fret principal will usually apply (Example 5). When playing **seventh chords** it is frequently necessary to use extended fingering. These are best kept on three adjacent strings to facilitate picking. (Example 5a).

6. For moving long distances on the neck, the use of consecutive **first** and **fourth** fingers on adjacent strings is comfortable in dealing with **diminished, minor eleventh** or **major ninth** phrases (Example 6).

7. **Sequences** (repeated phrases moving up and down in pitch) are usually best **not** played in position. After finding a good fingering for the first phrase, the sequential phrases should use the same fingering (Example 7).

An analysis of one of the exercises is given on pages 9 & 10. This shows the components which should be recognized before attempting to play a new exercise, enabling the player to read in groups of notes rather than by consecutive single notes. This recognition will also aid in the placement of various phrases on the neck.

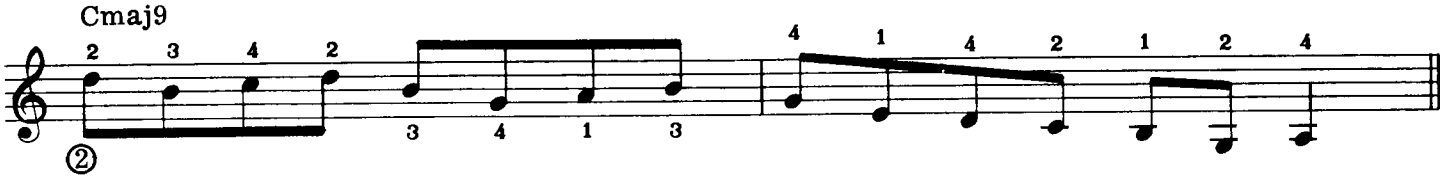
The first seven exercises on **major chords** are given without fingering so that the student may devise his own fingering and shifting. The same exercises are then repeated with fingering. These are not exclusive fingerings since there are several logical ways to finger any of the exercises. Fingerings have been kept to a minimum since they tend to distract from the notes being read.

When a fingering is given, stay in that position (finger to a fret) until the next fingering moves to a new position.

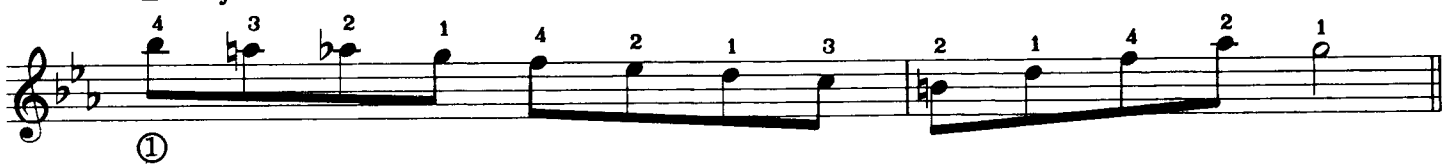
The exercises, with the exception of the **cycle of fifths** section, have been written with continuous **eighth notes** so that the shifting must be done on the move. When played against a gradually increased metronome speed, they will prove beneficial as an aid to technique. All studies, except those in the **keys of G and C,** are written in **flat keys.** To play the studies in **sharp keys,** change the signature (**four flats** to **three sharps,** etc.). A **sharp** on the written music then becomes a **double sharp,** a **natural** becomes a **sharp,** and a **flat** becomes a **natural.** Remember that a **bar line** cancels any added accidentals in the previous bar, and that an accidental on any given note does **not** apply to its octaves. Another important point: The finger tip should be rolled, not lifted, when consecutive notes appear on adjacent strings of the same fret.

These few principles will prove helpful in visualizing the neck while providing technical challenge for the student.

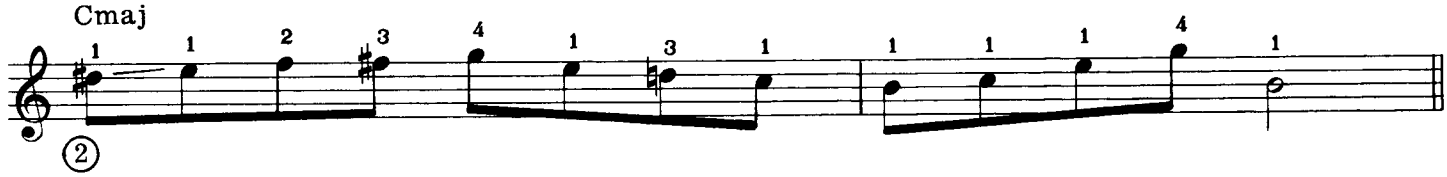
Ex. 1. Second position - - one finger to each consecutive fret.



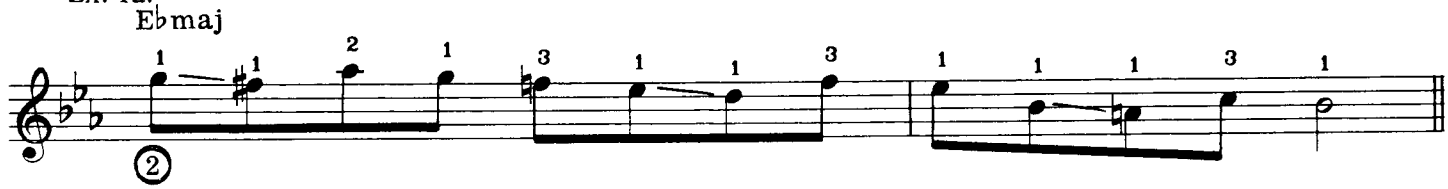
Ex. 1. Third position



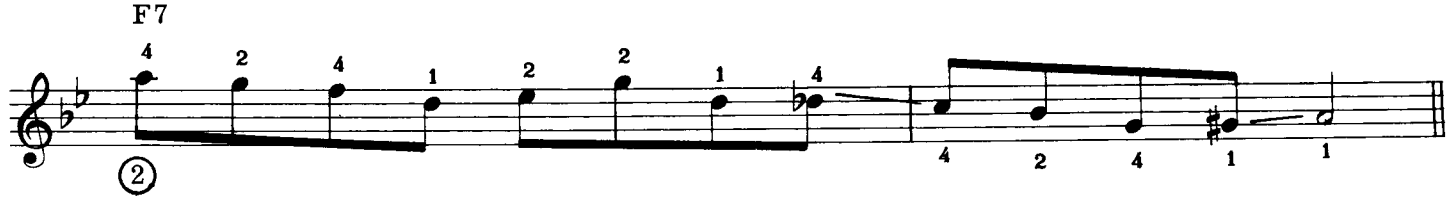
Ex. 1a. Positions may be extended by a one fret slide with either the first or fourth finger.



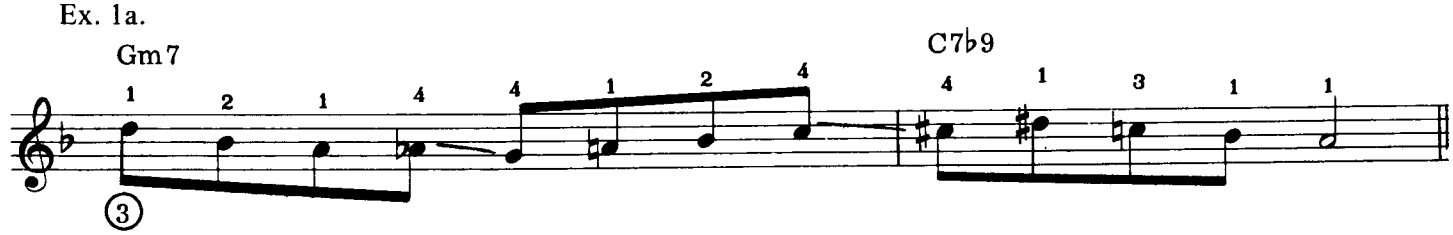
Ex. 1a.



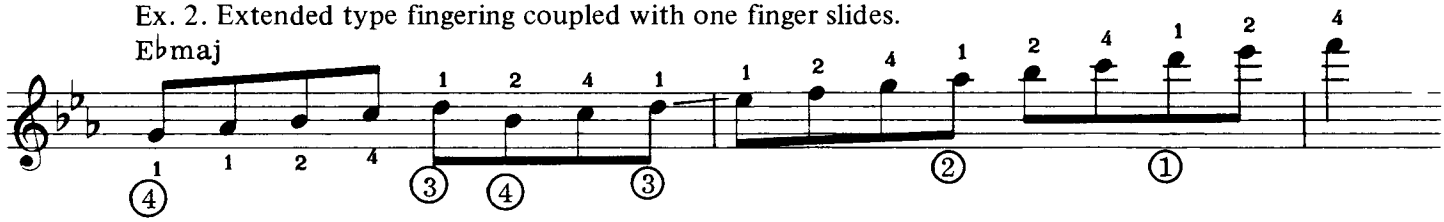
Ex. 1a.



Ex. 1a.



Ex. 2. Extended type fingering coupled with one finger slides.



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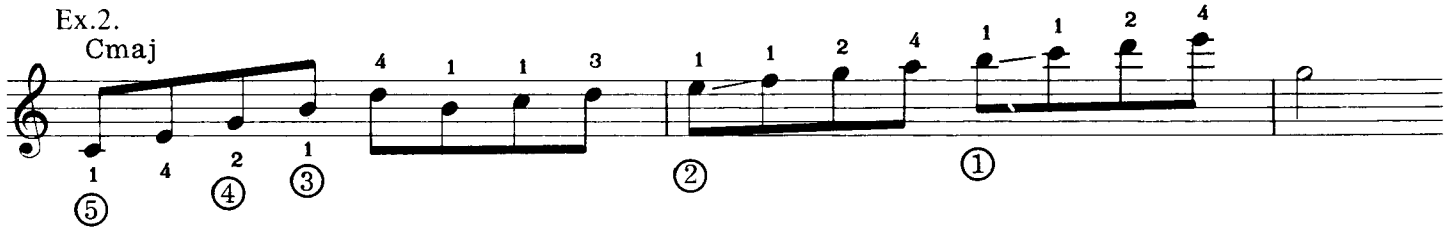
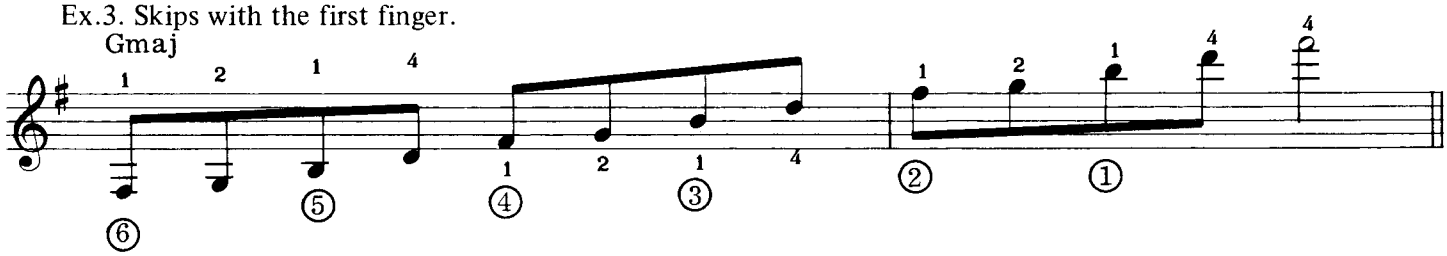


Ex.3. Skips with the first finger.



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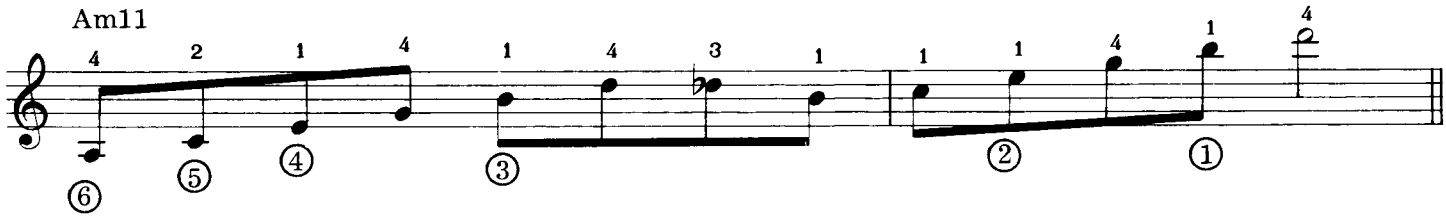

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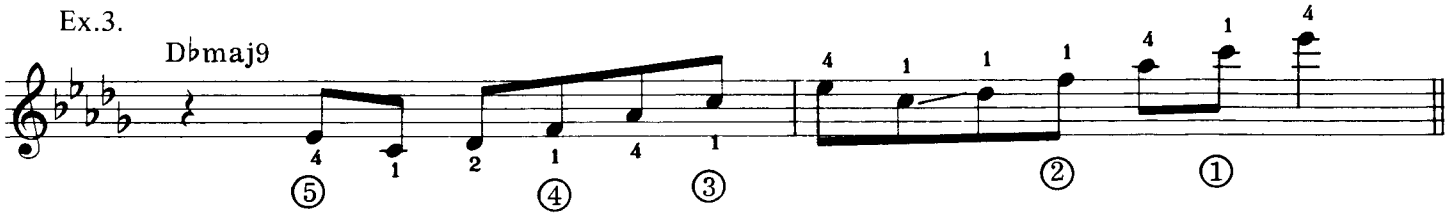
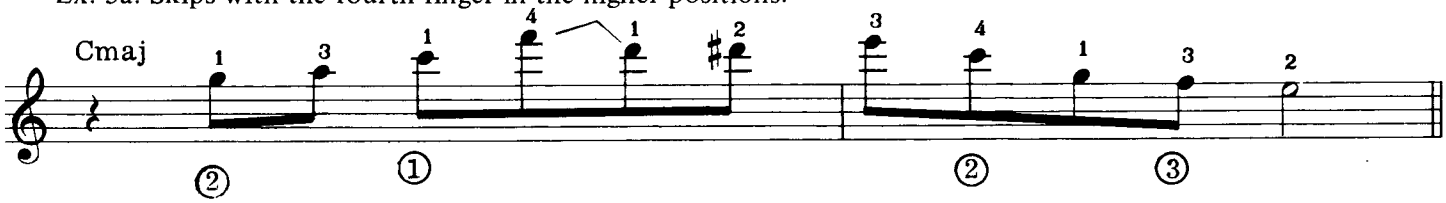
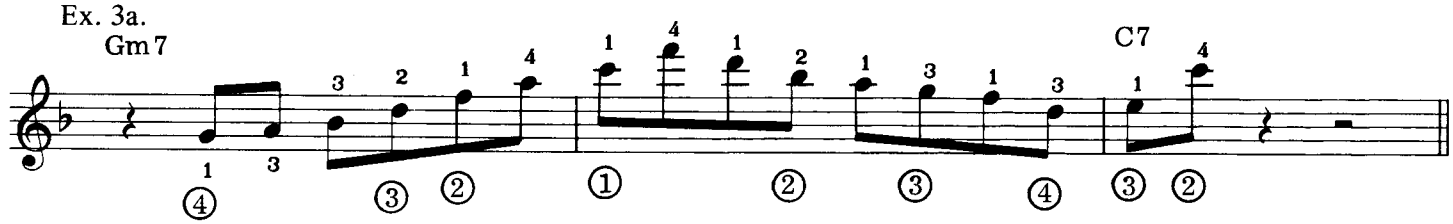


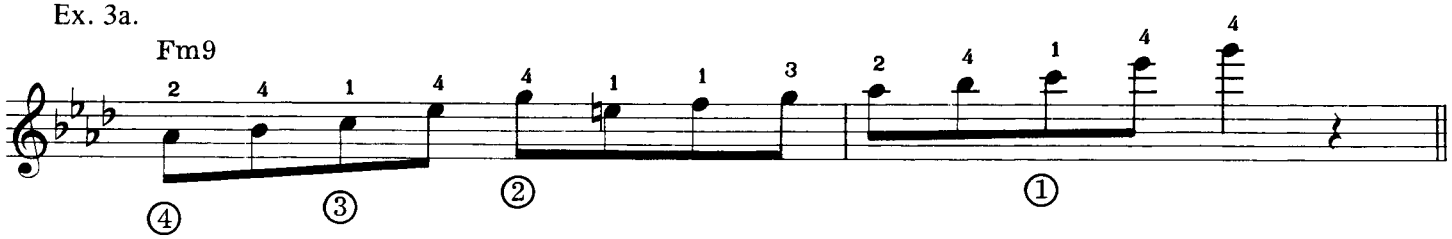
Ex. 3a. Skips with the fourth finger in the higher positions.



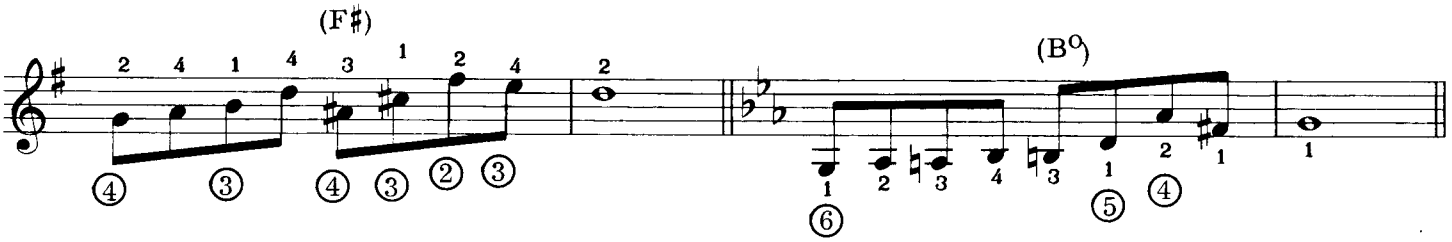
Ex. 3a.



Ex. 3a.



Ex. 4. Skips to triad forms.



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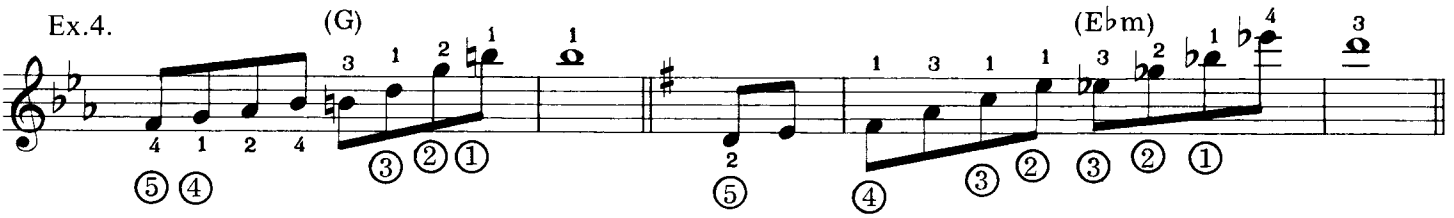
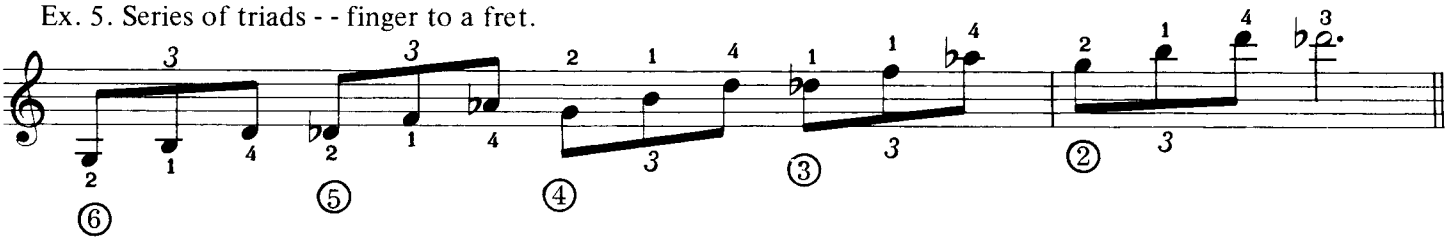


Ex. 5. Series of triads - - finger to a fret.



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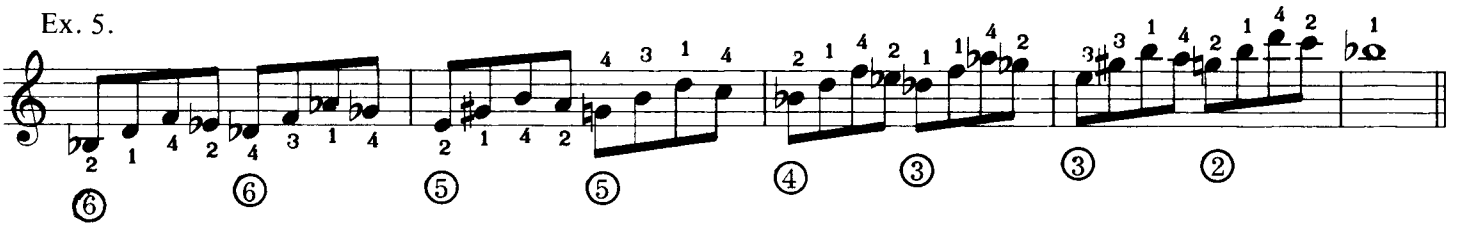
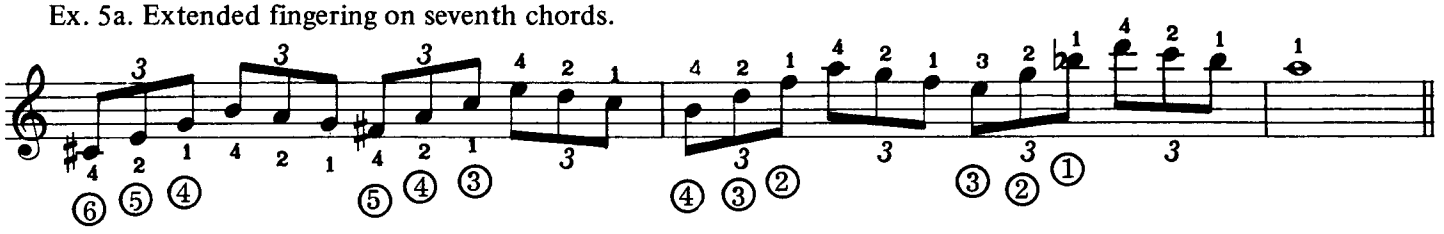
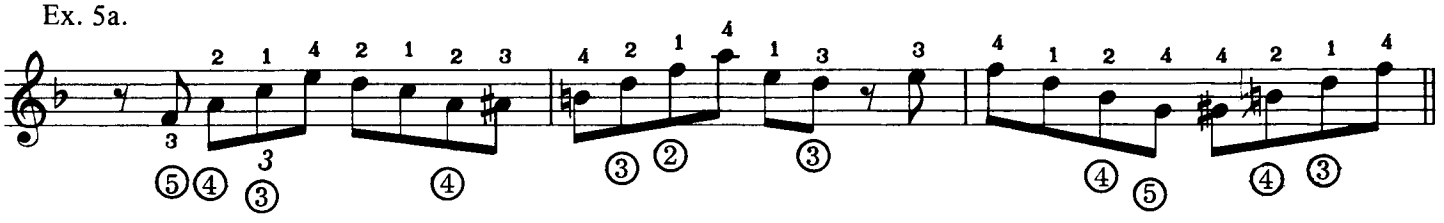


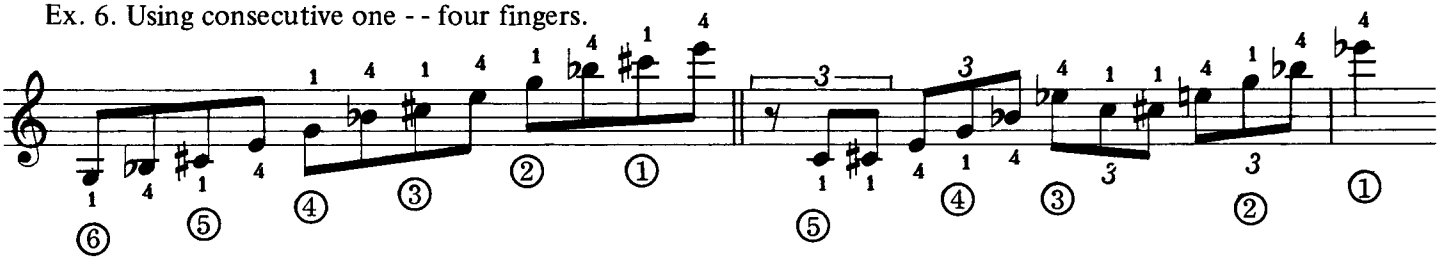
Ex. 5a. Extended fingering on seventh chords.



Ex. 5a.



Ex. 6. Using consecutive one - - four fingers.



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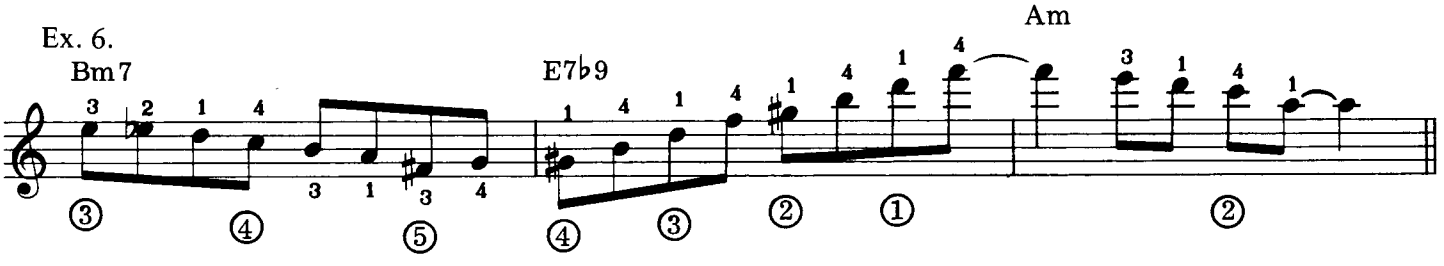
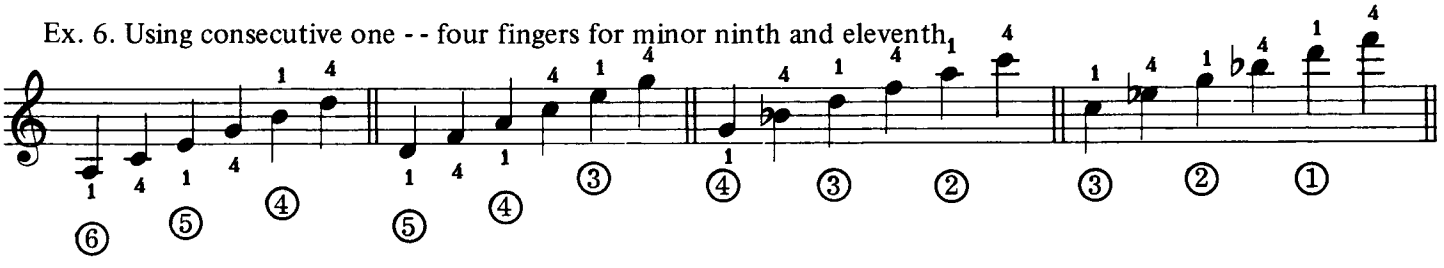


Ex. 6. Using consecutive one - - four fingers for minor ninth and eleventh.



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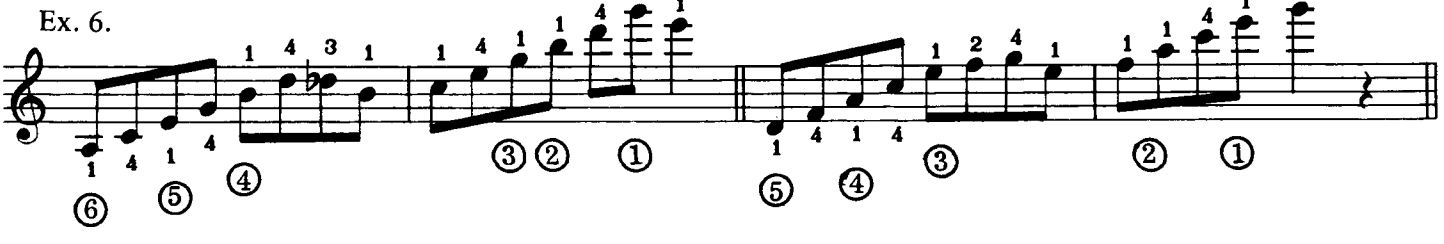

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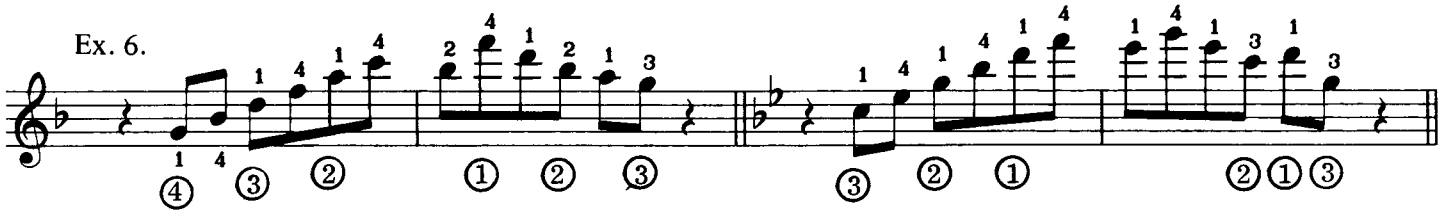
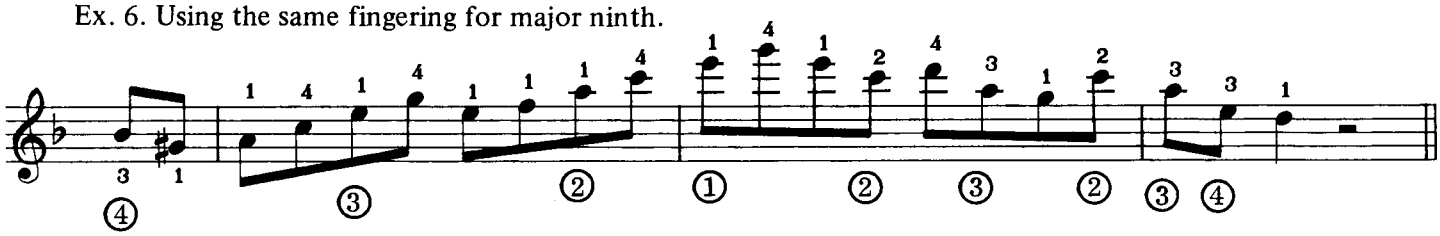
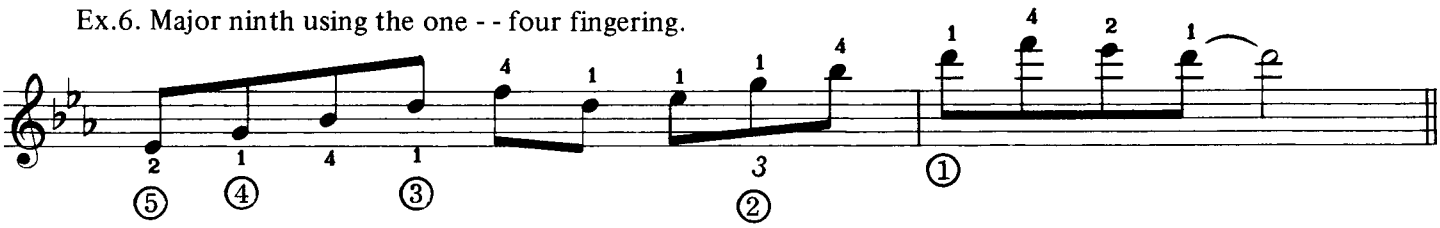


Ex. 6. Using the same fingering for major ninth.



Ex.6. Major ninth using the one - - four fingering.



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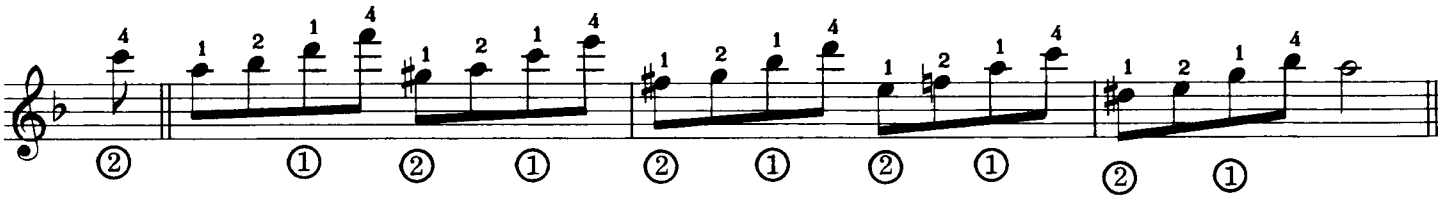

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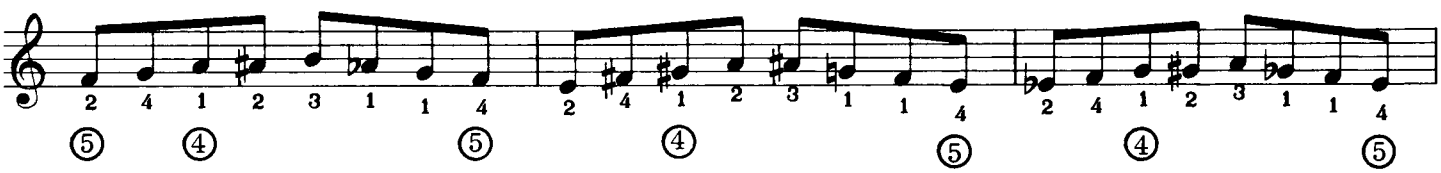

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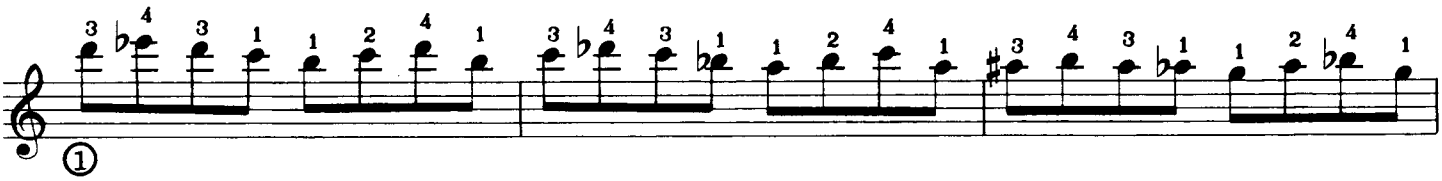
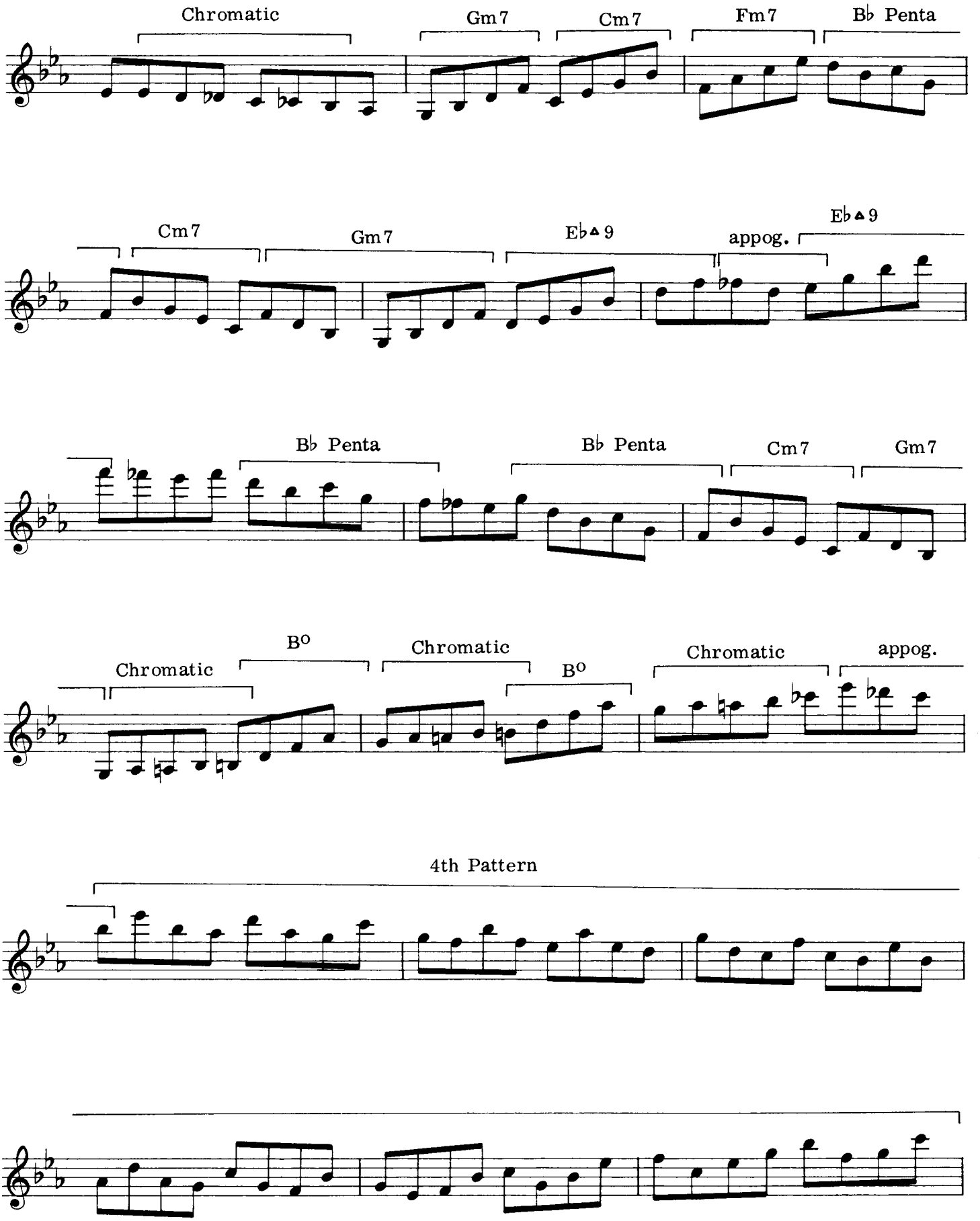


Eb MAJOR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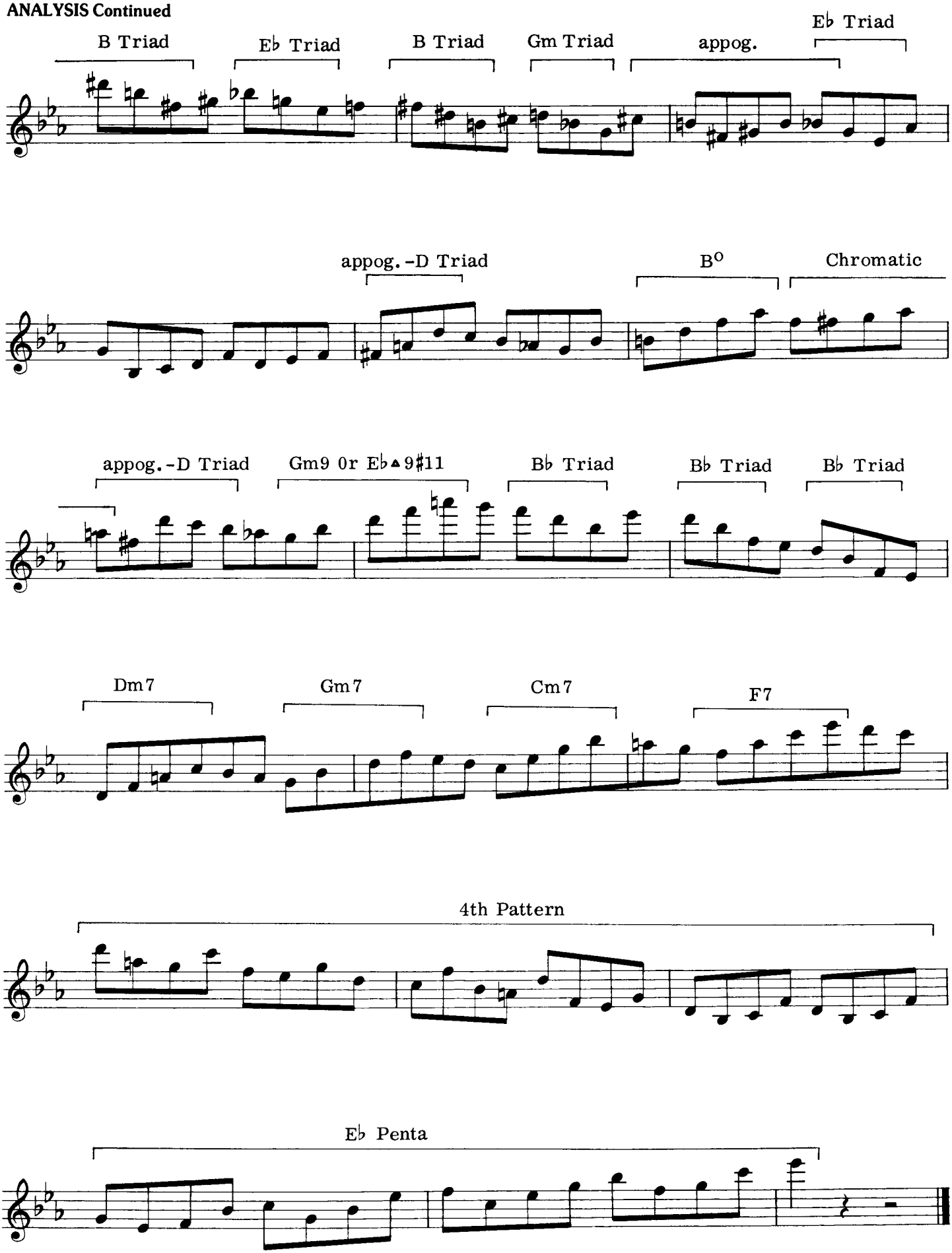
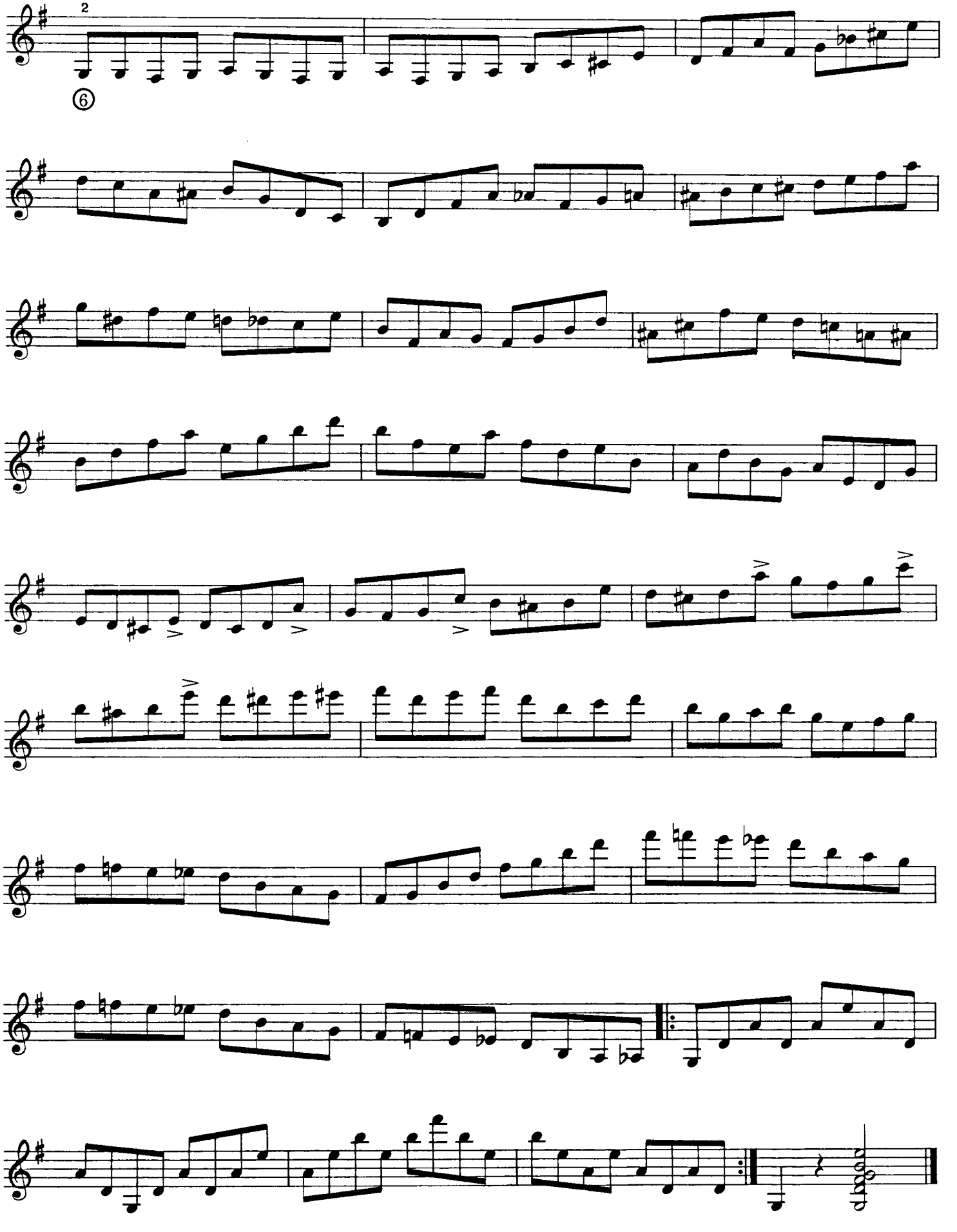
Cm7
Fm7
B♭ Penta
Cm7
Gm7
E♭▵9
appog.
E♭▵9
B♭ Penta
B♭ Penta
Cm7
Gm7
Chromatic
B°
Chromatic
B°
Chromatic
appog.
4th Pattern

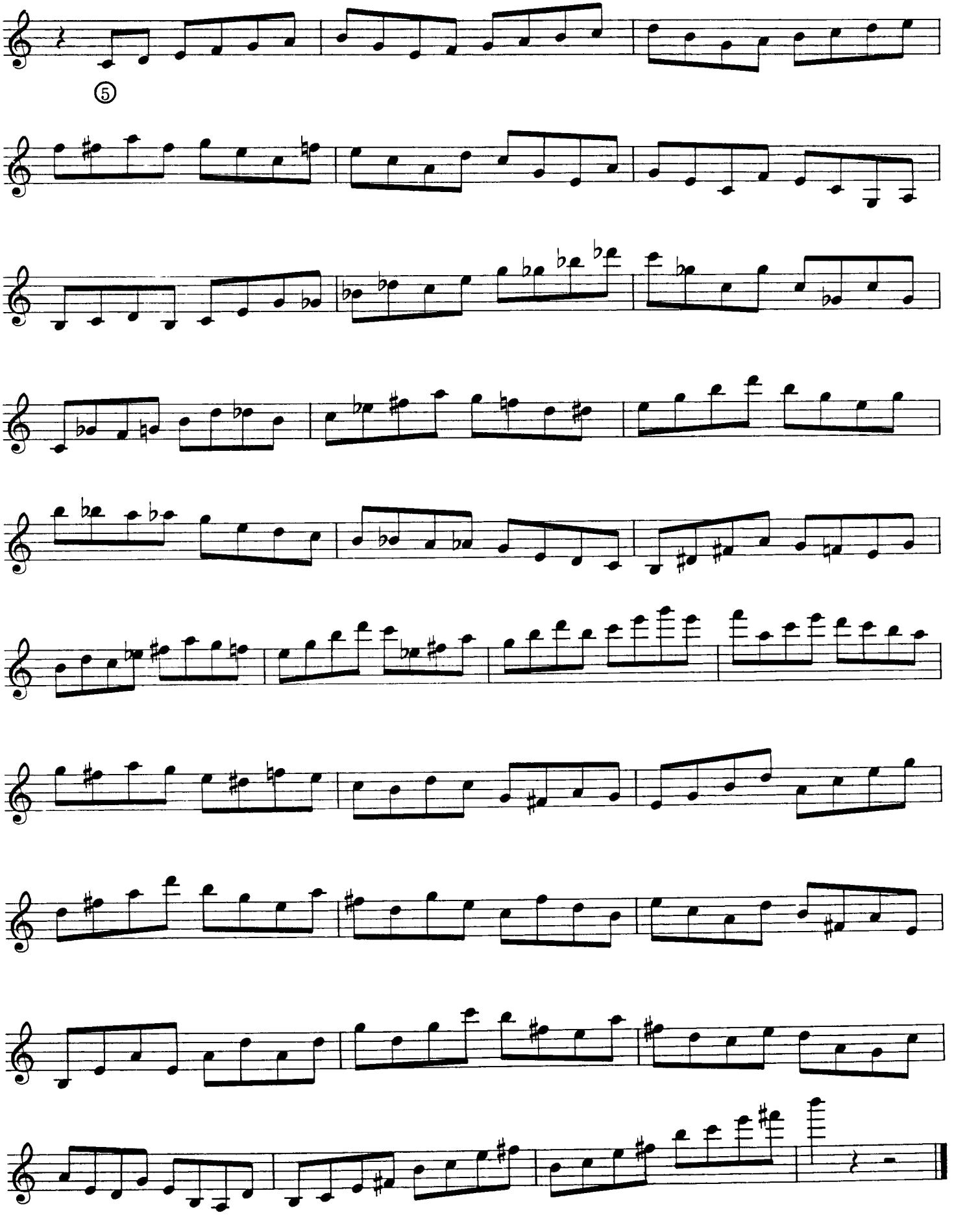
ANALYSIS Continued



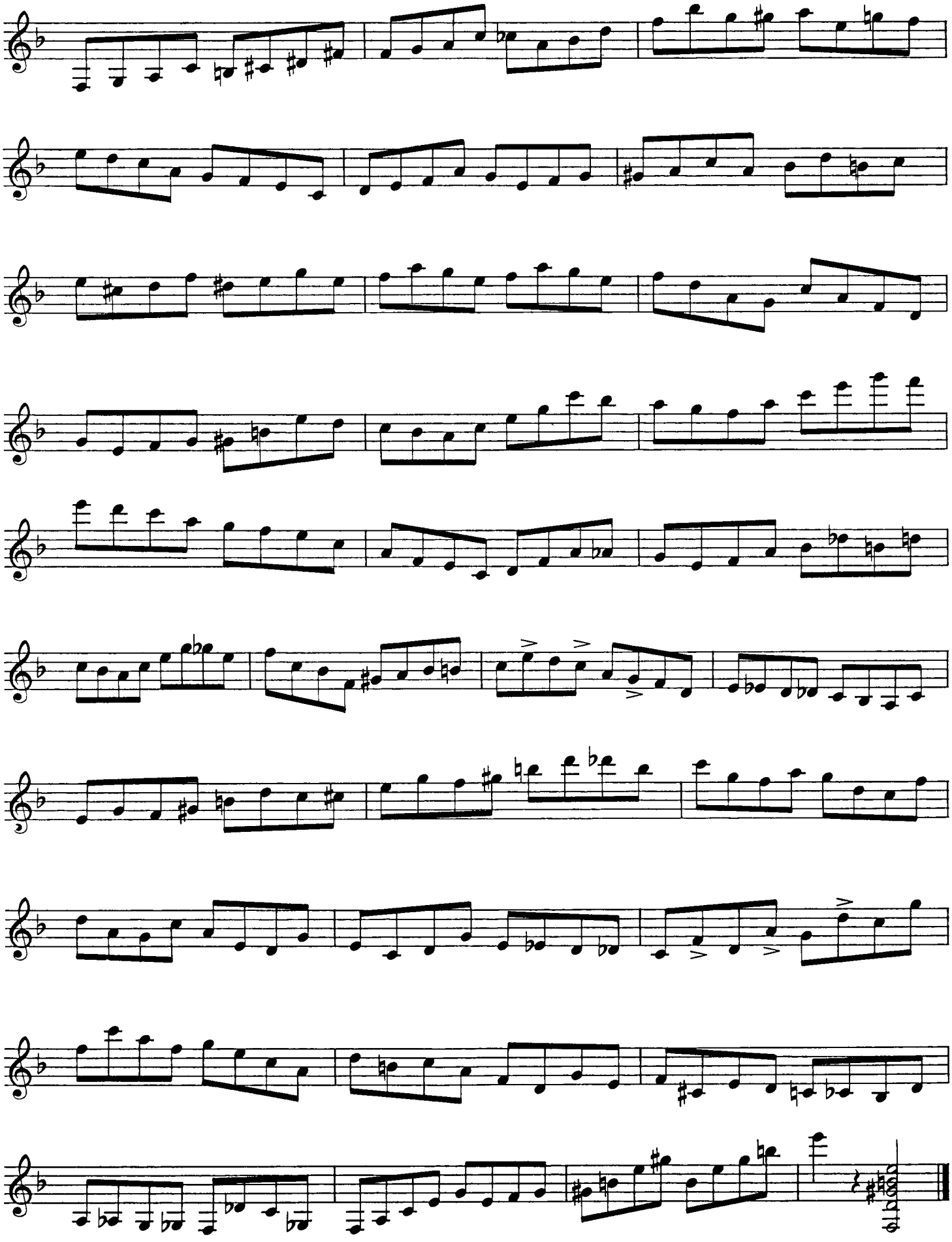
G MAJOR



C MAJOR



F MAJOR



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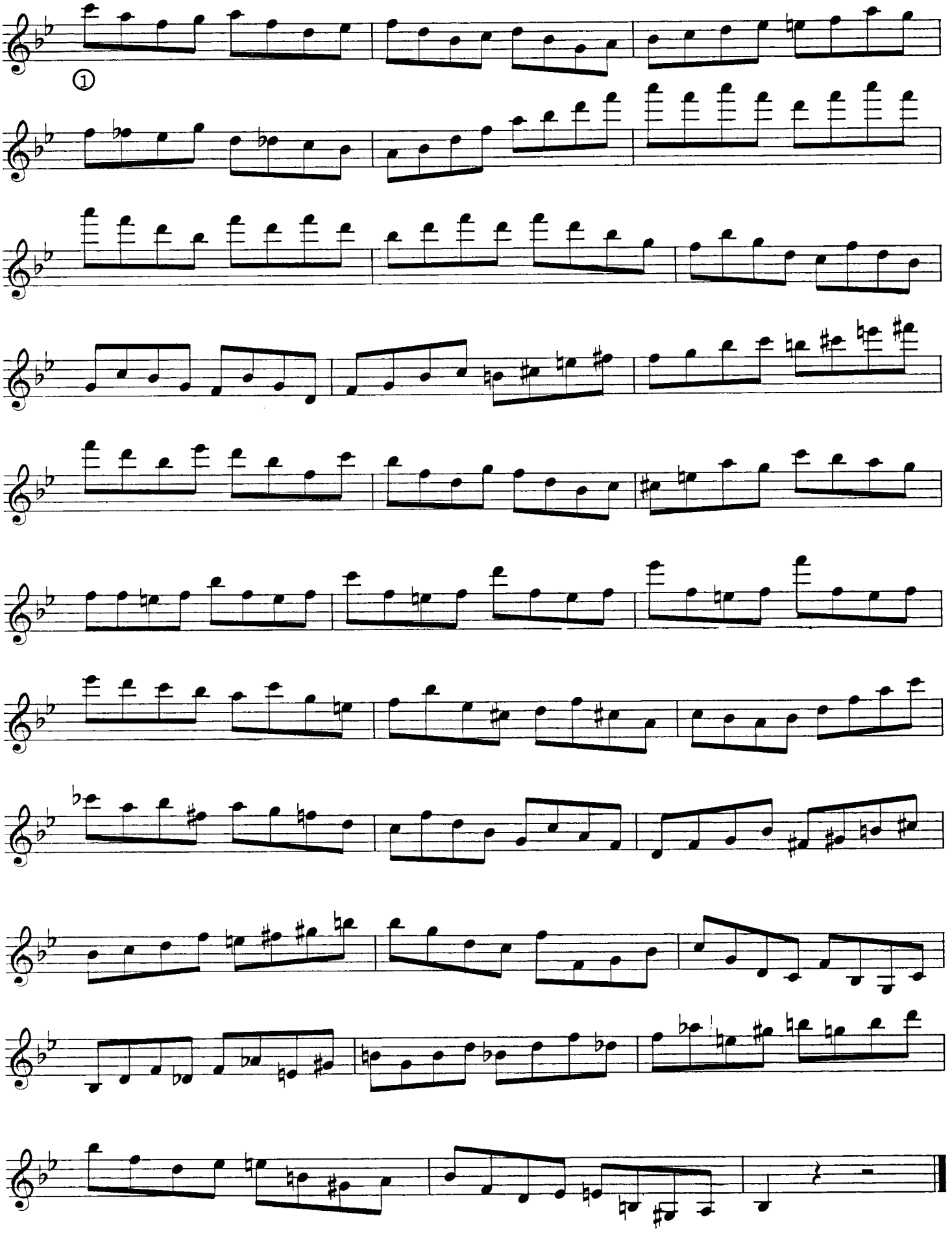

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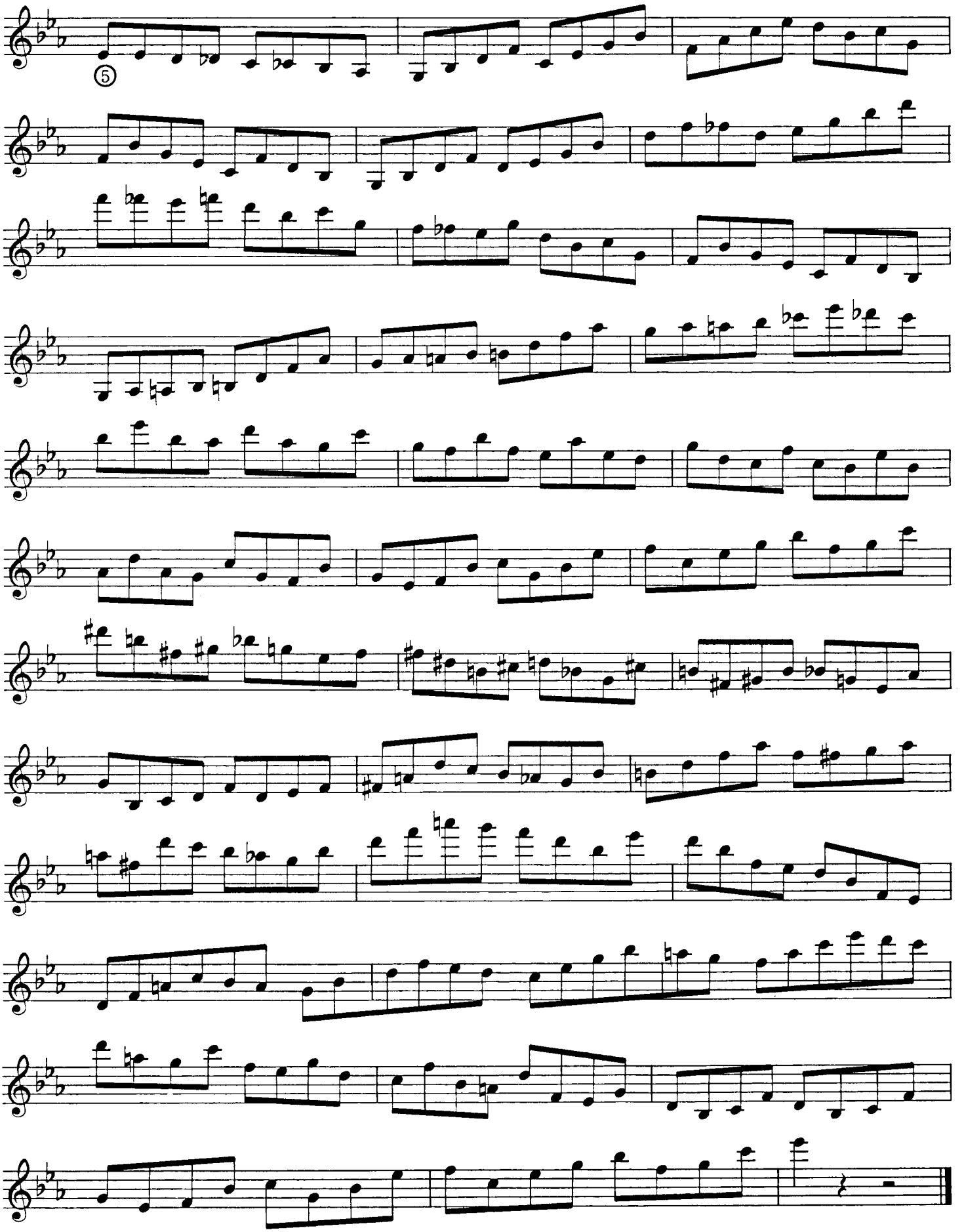

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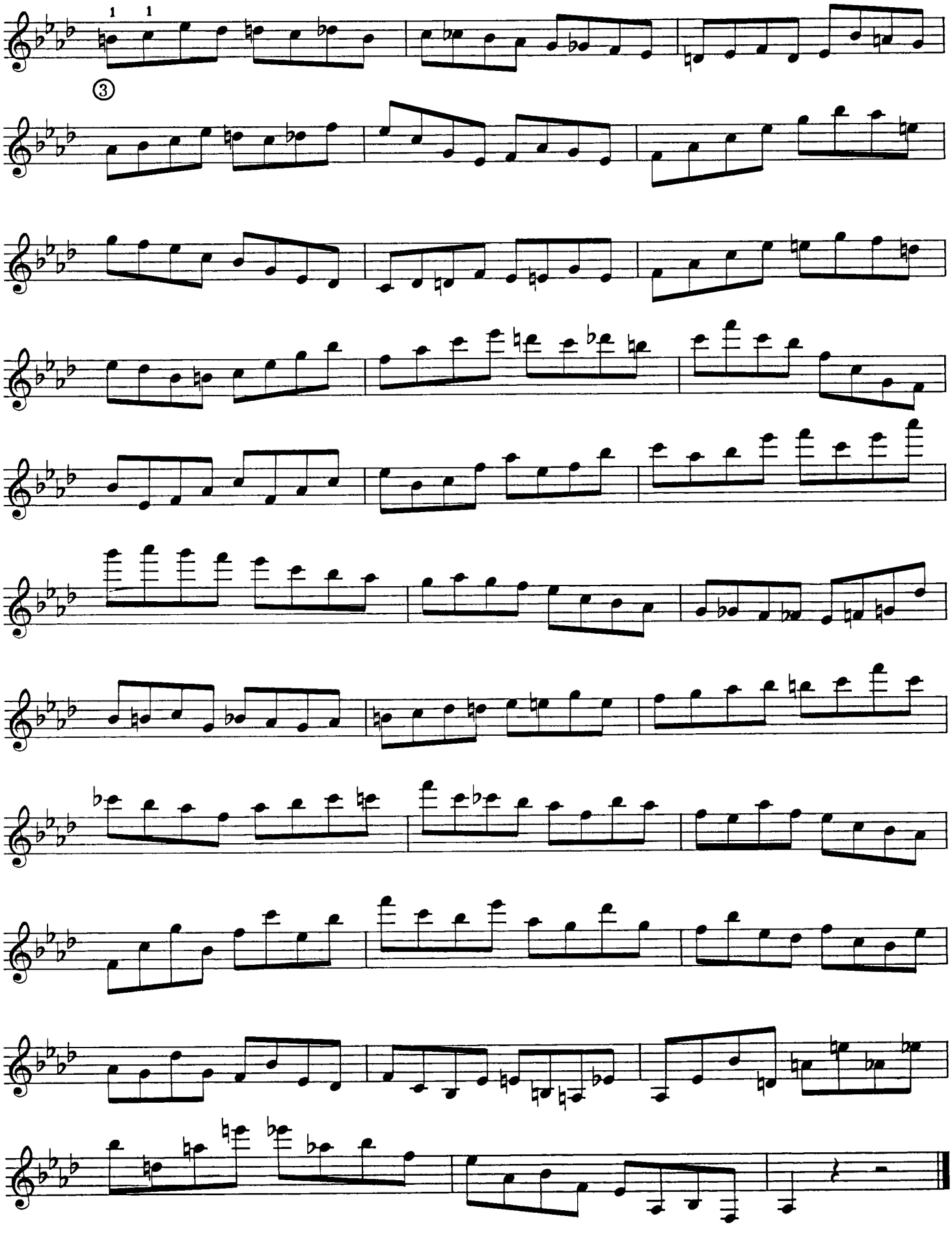

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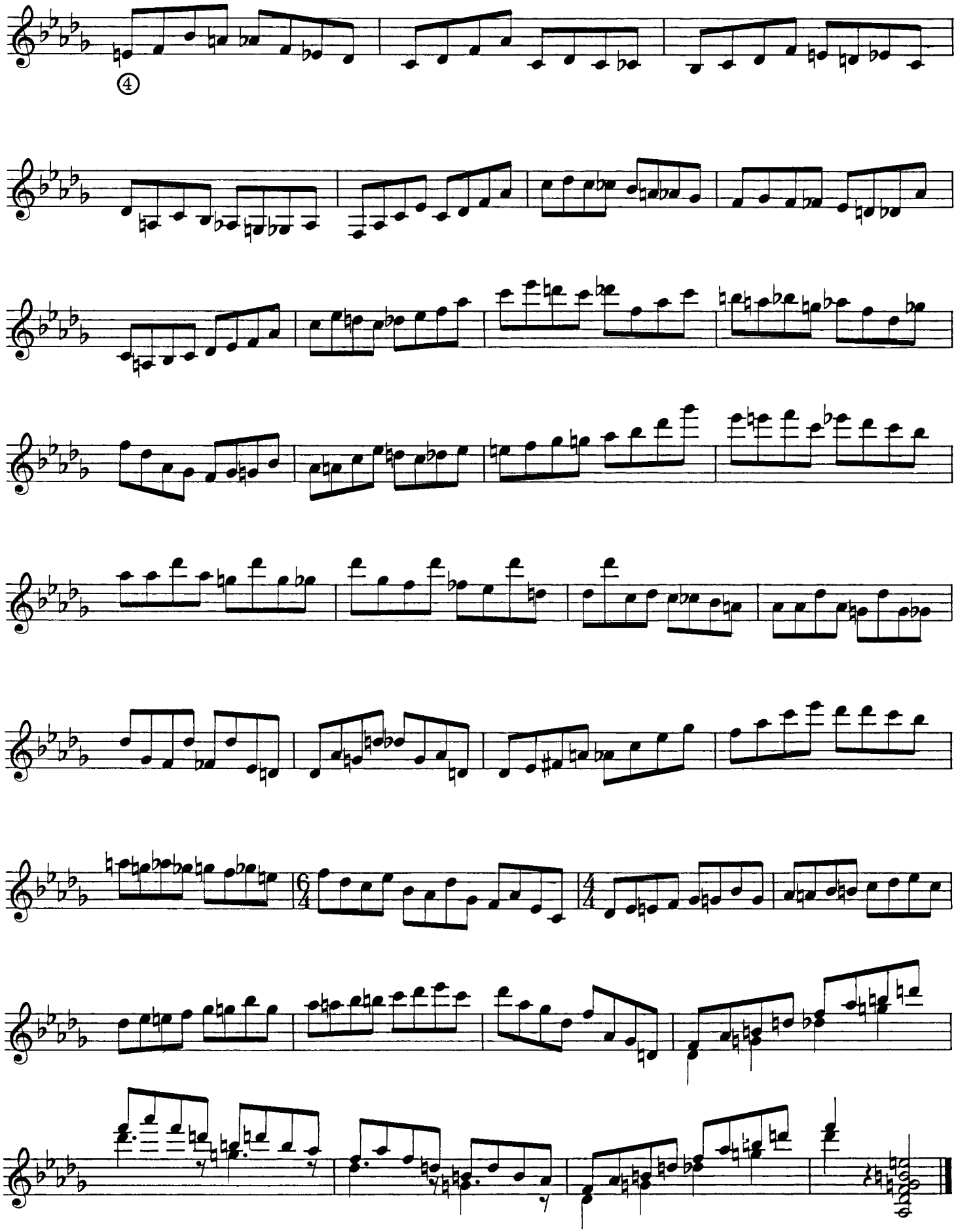

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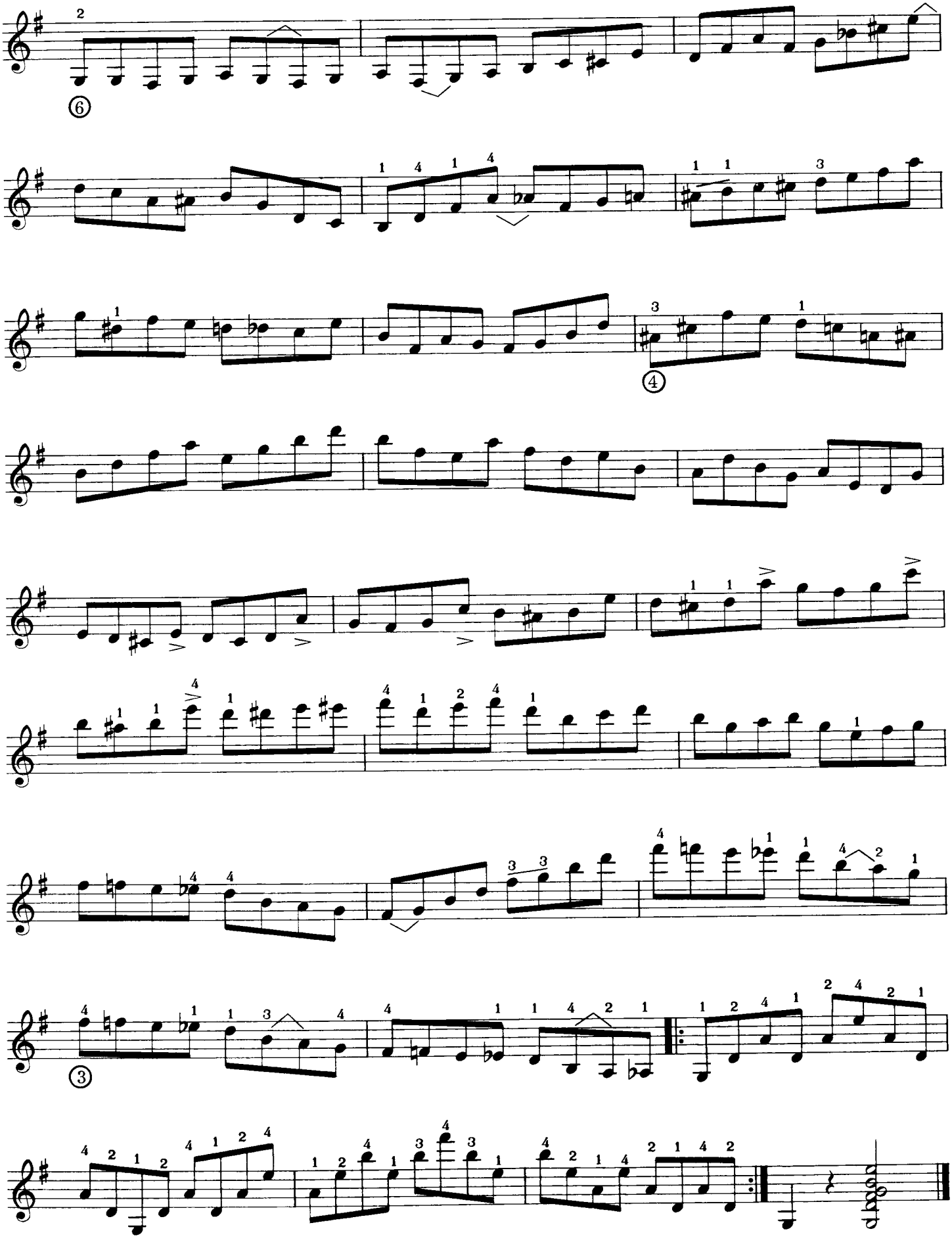

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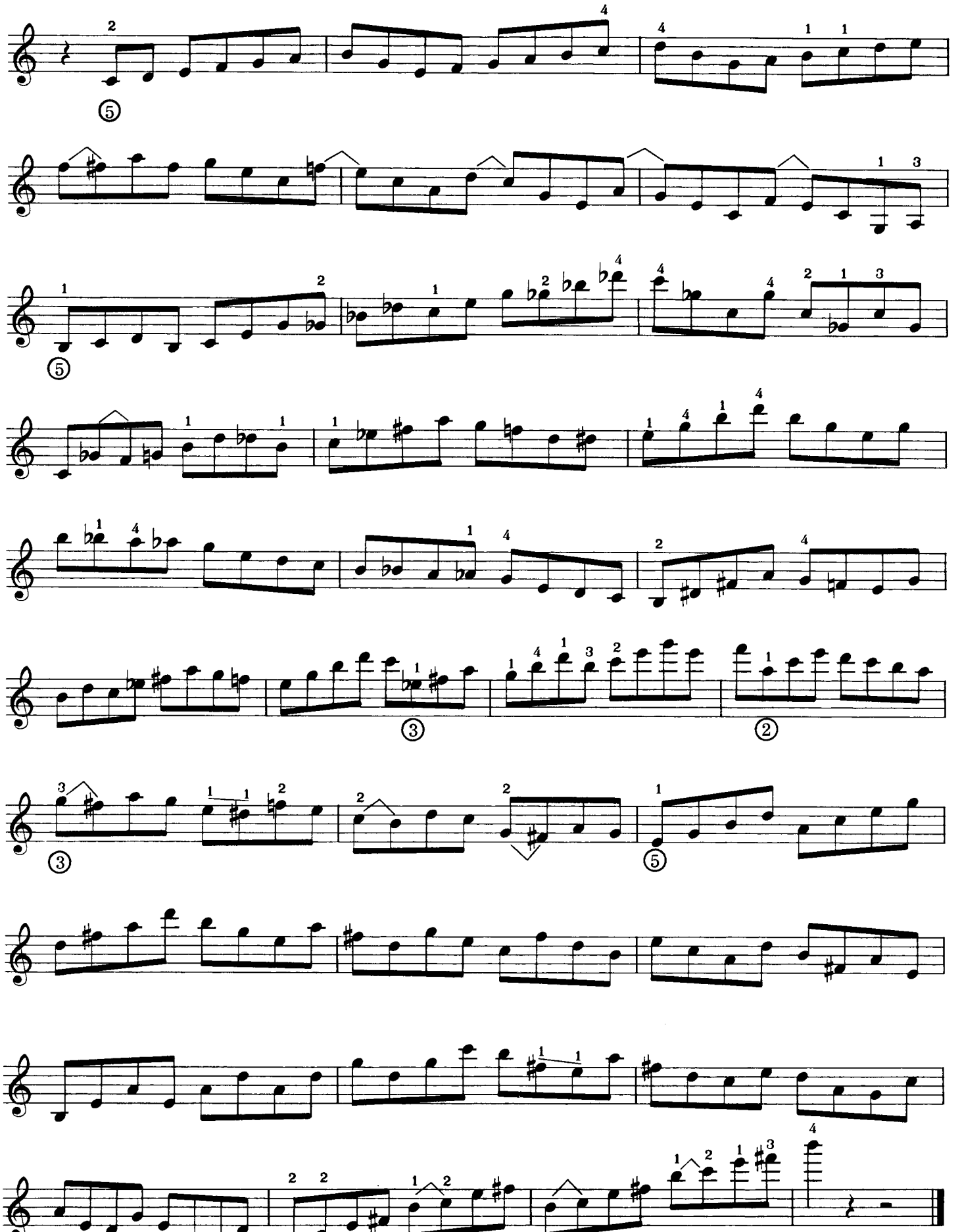

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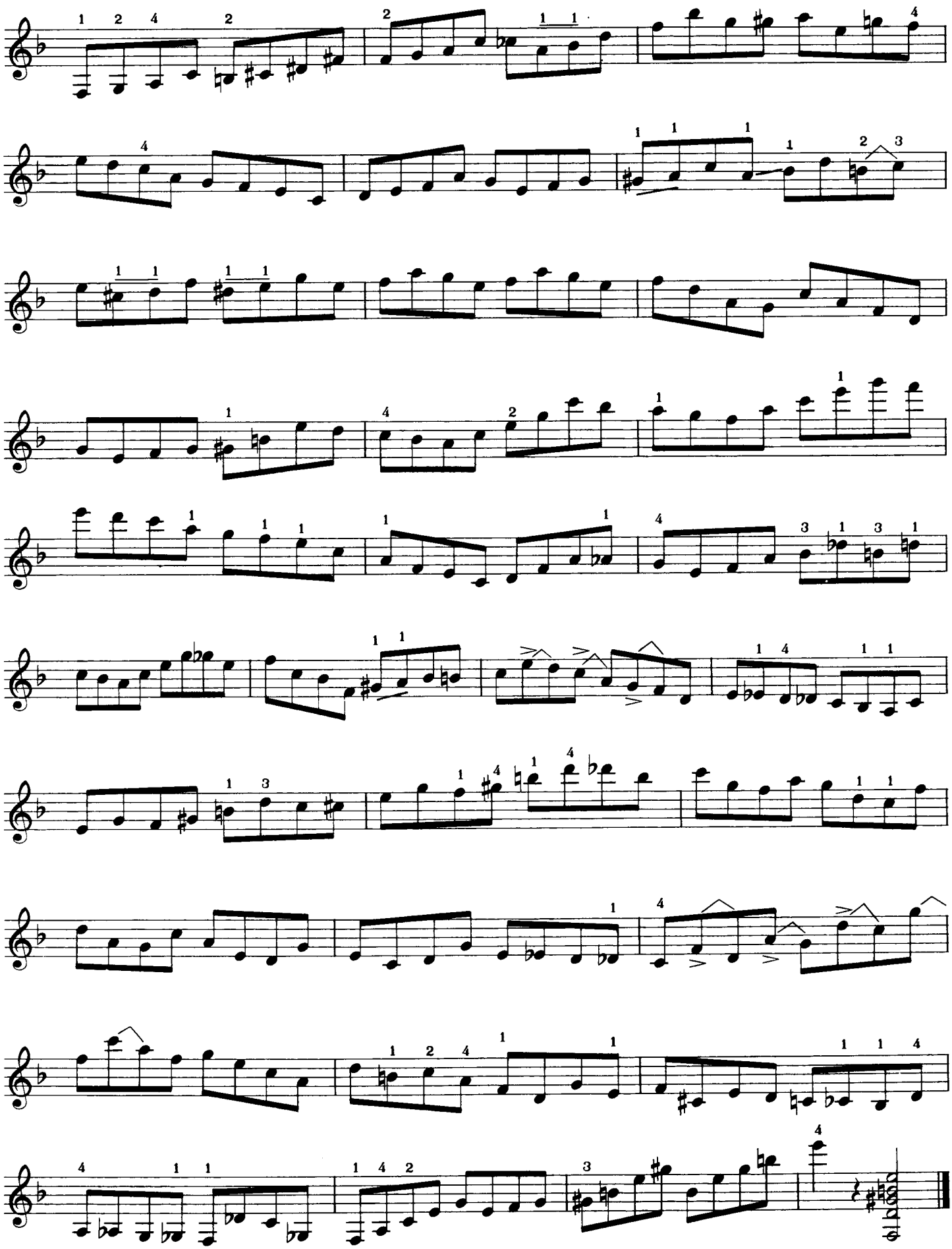

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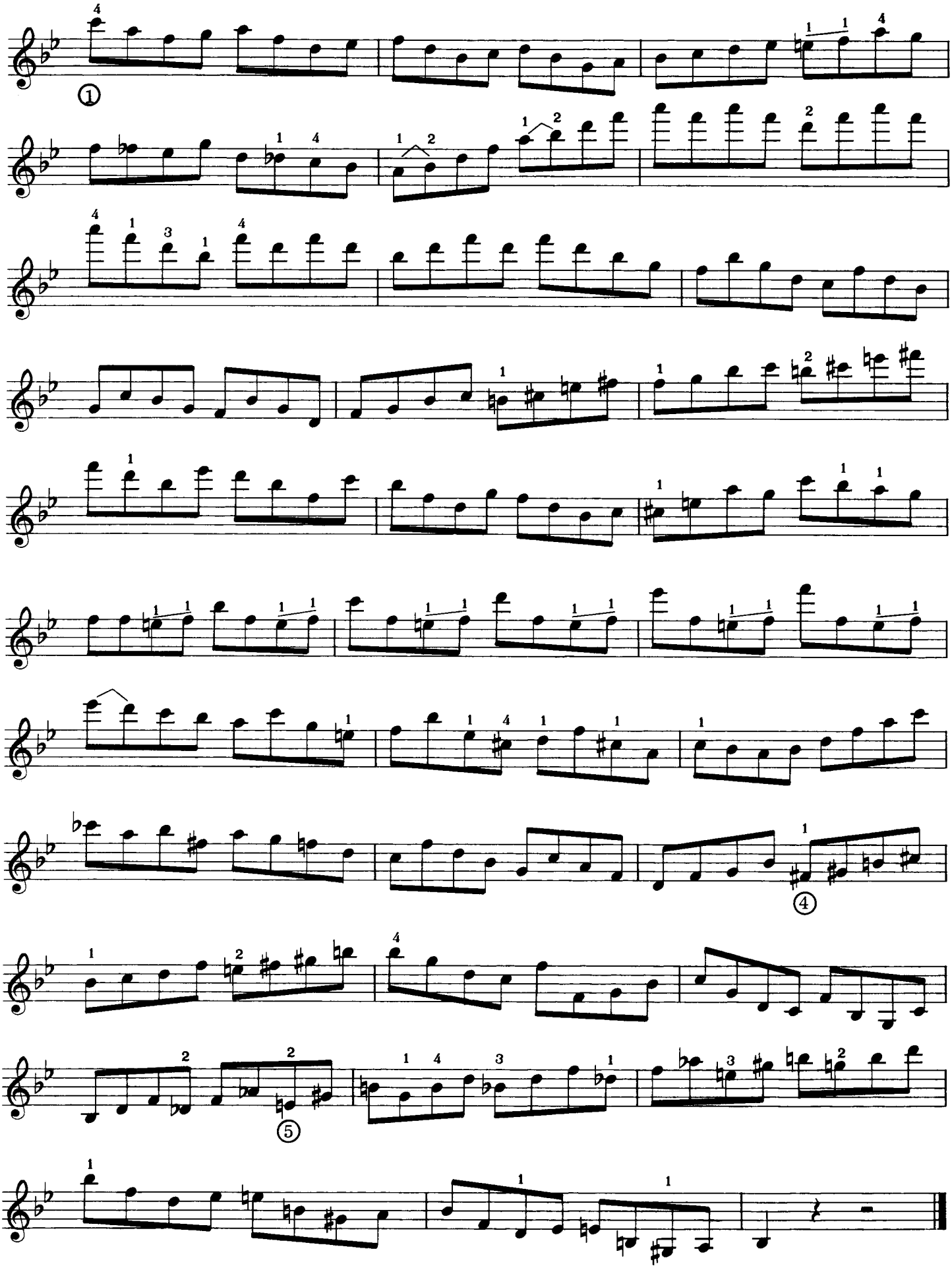

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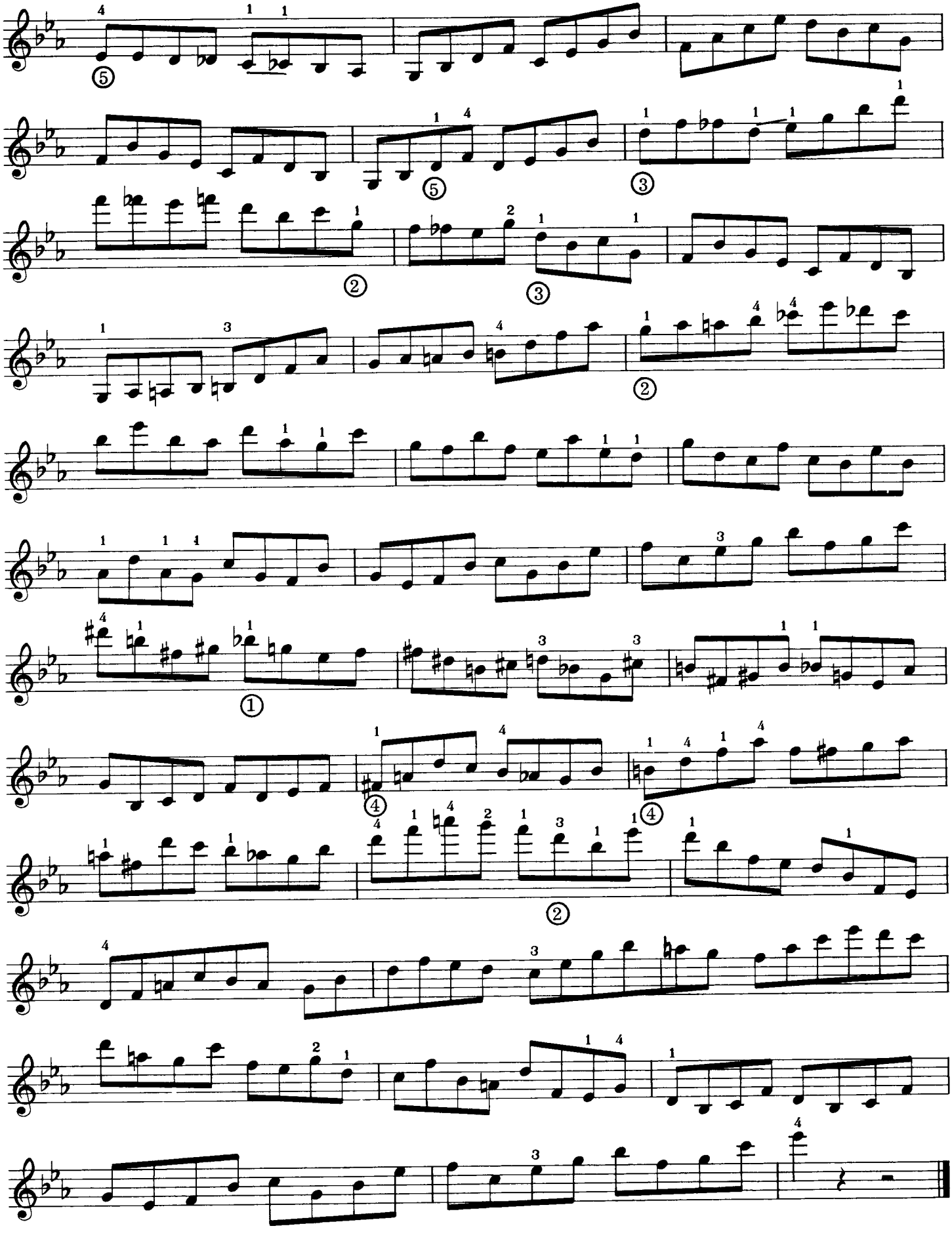
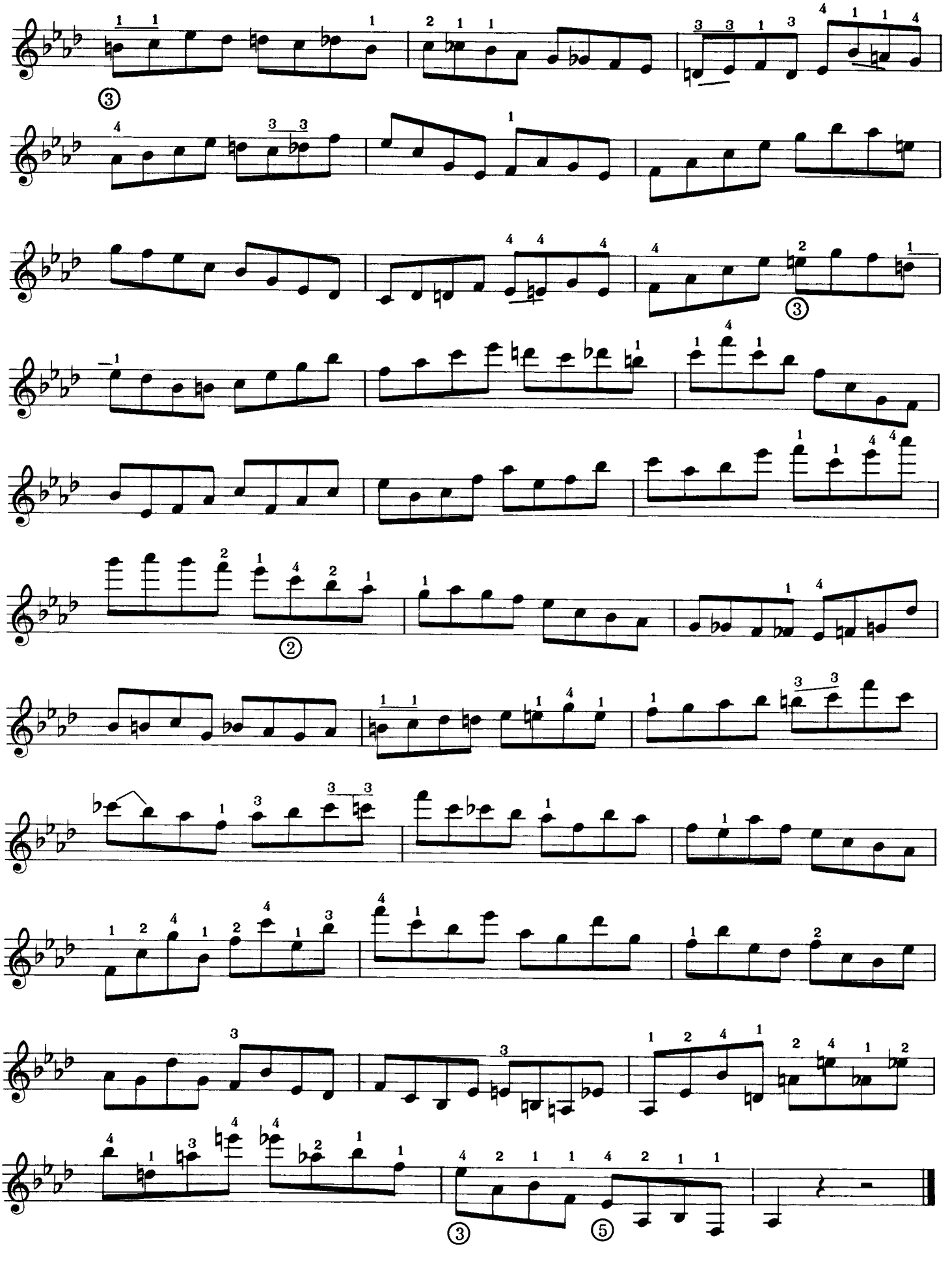
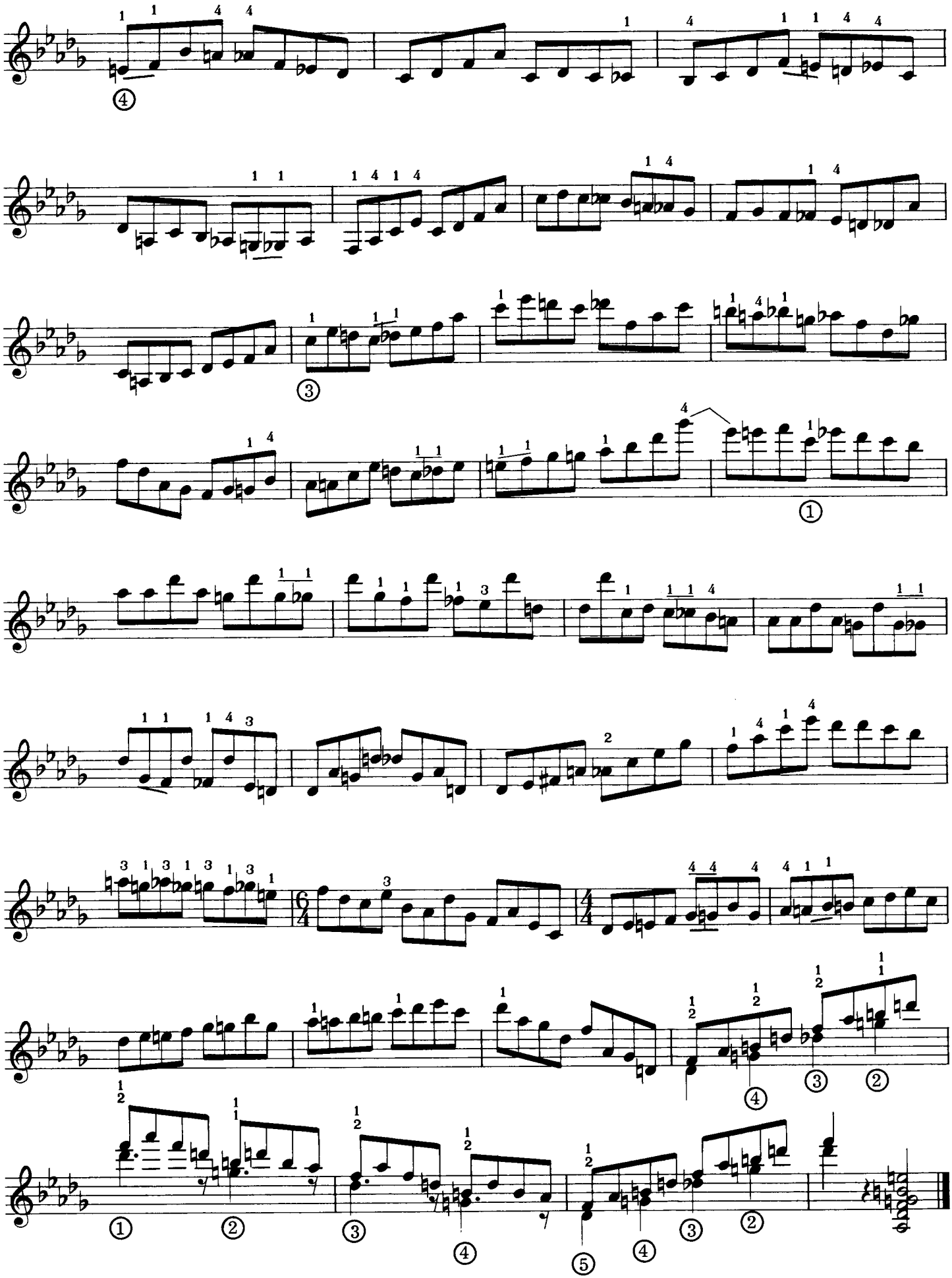


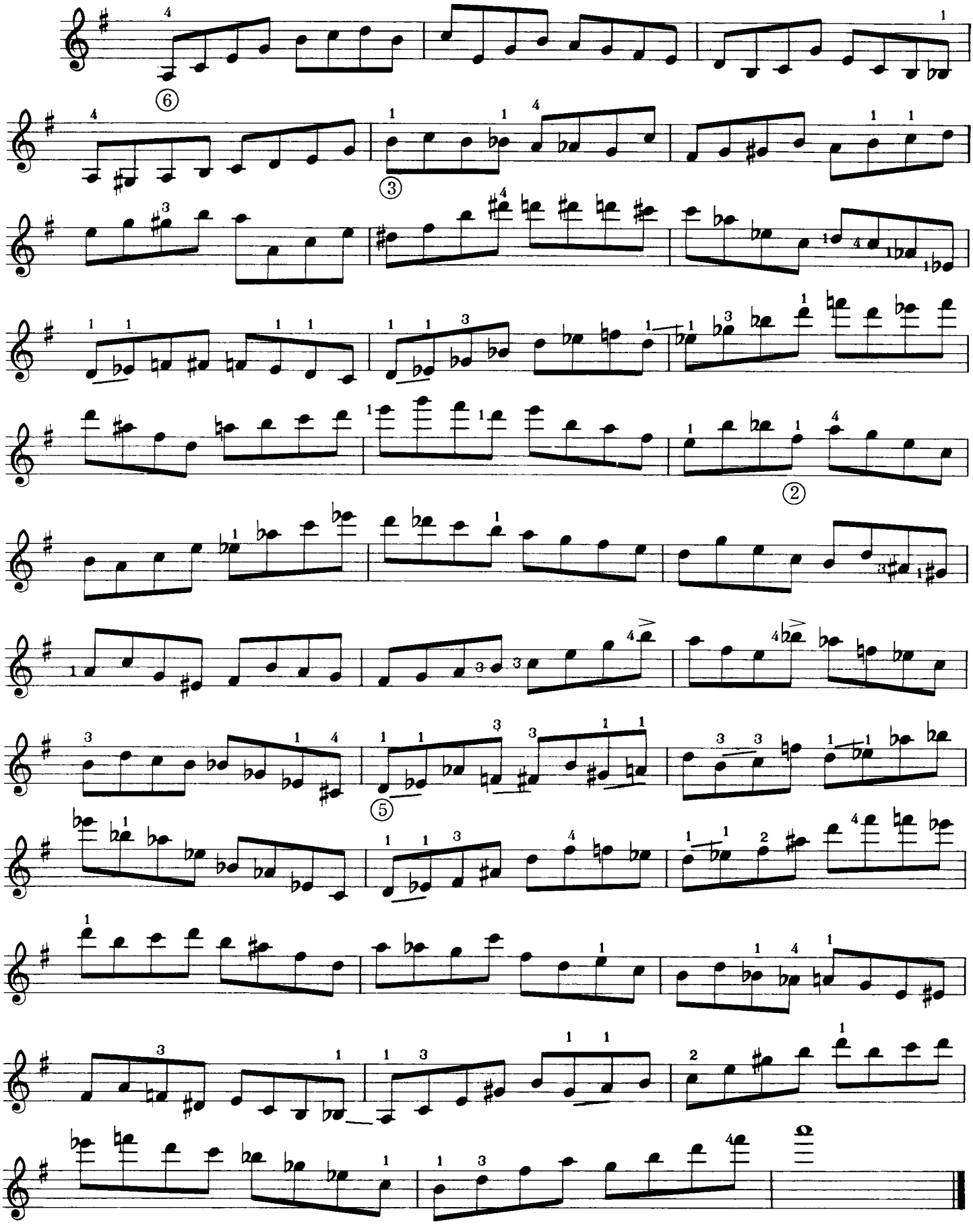
Ab MAJOR



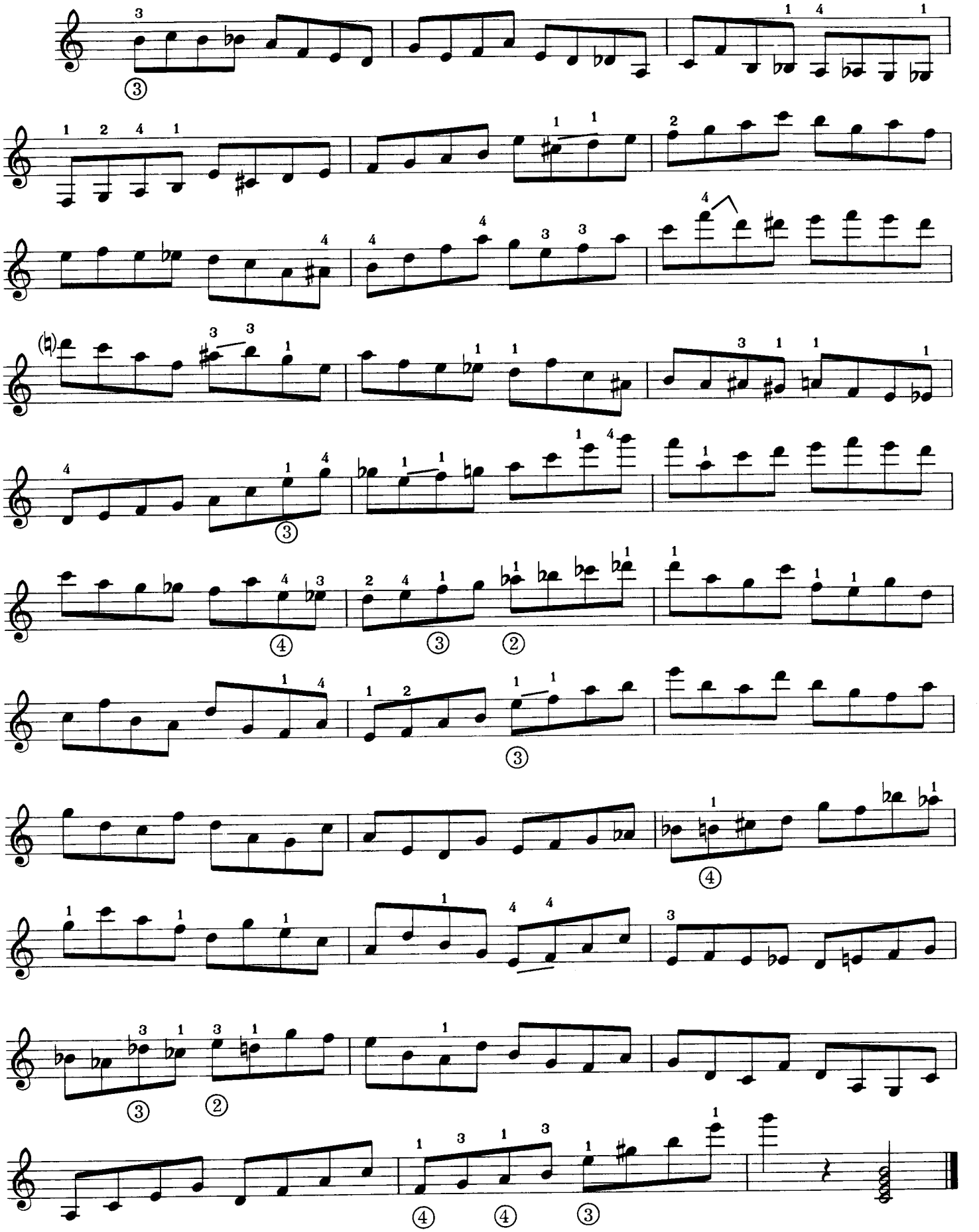
Db MAJOR



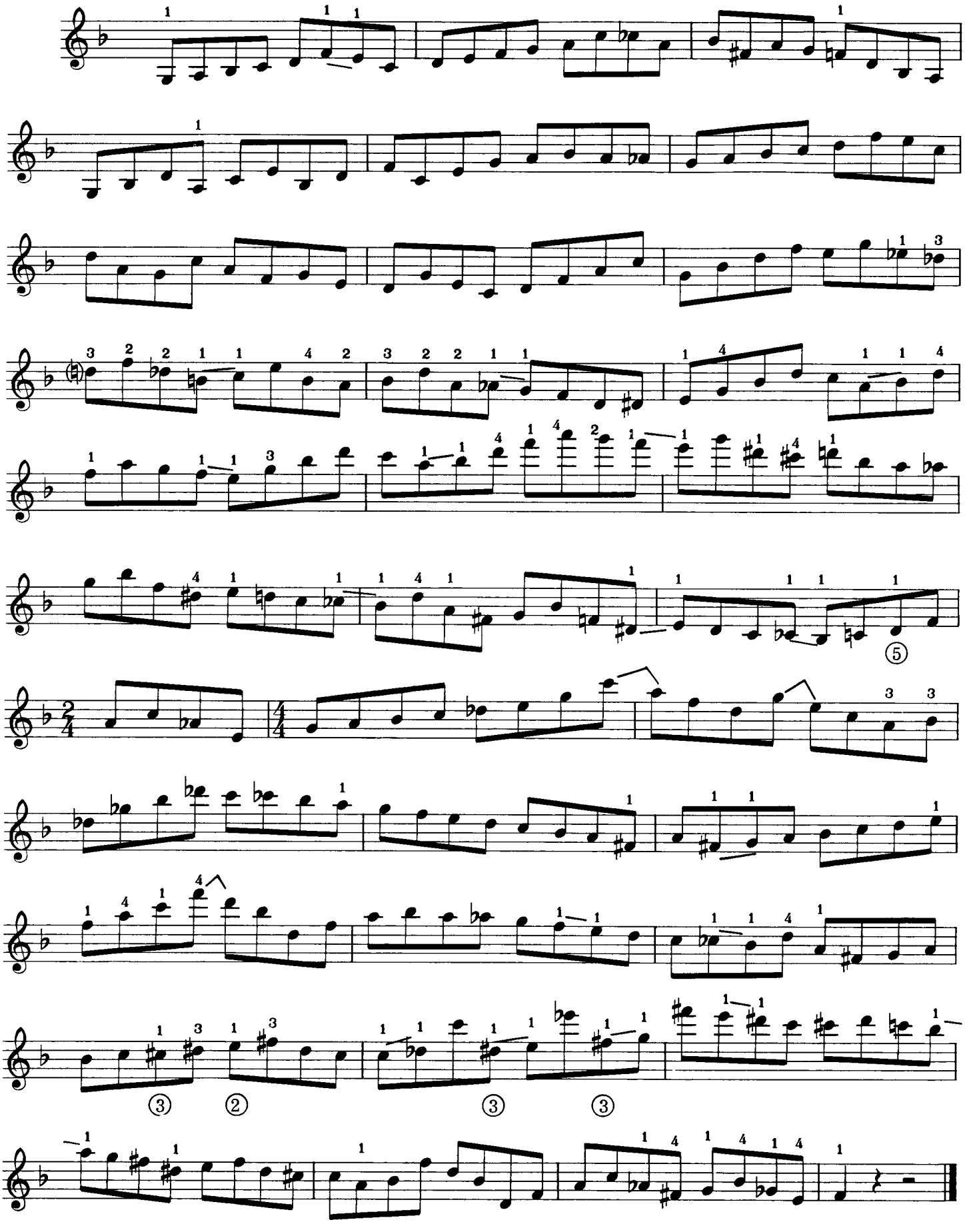
D7



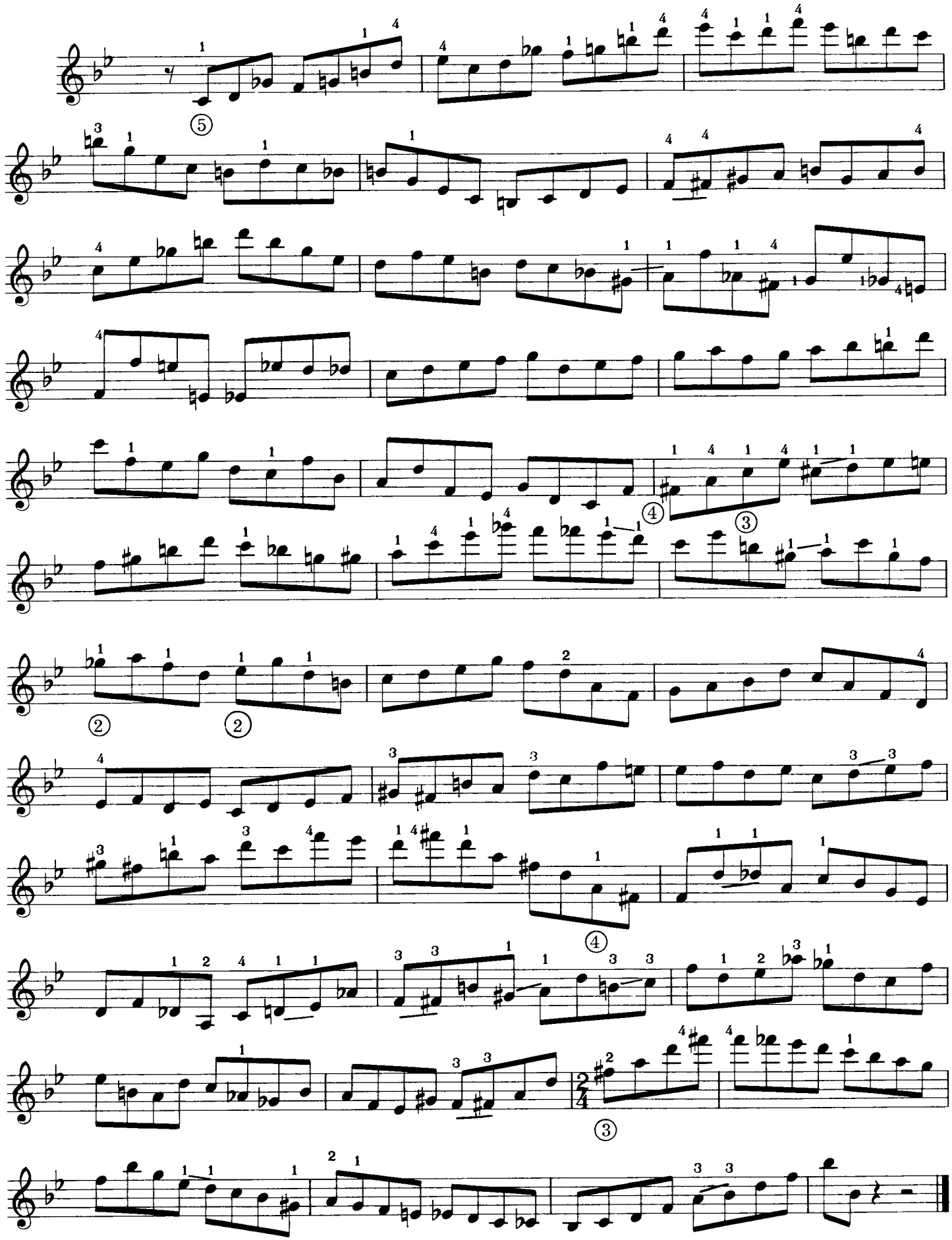
G7



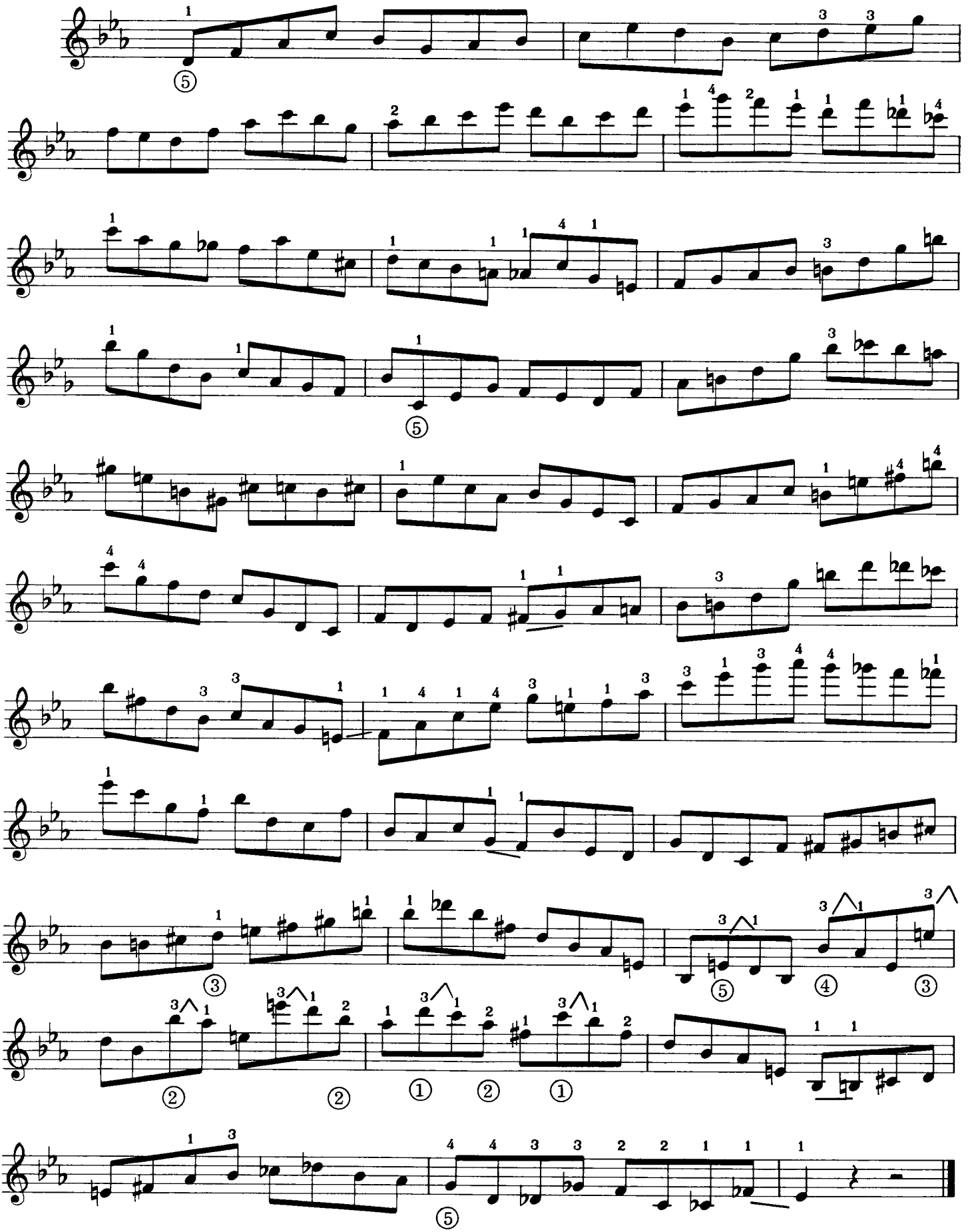
C7



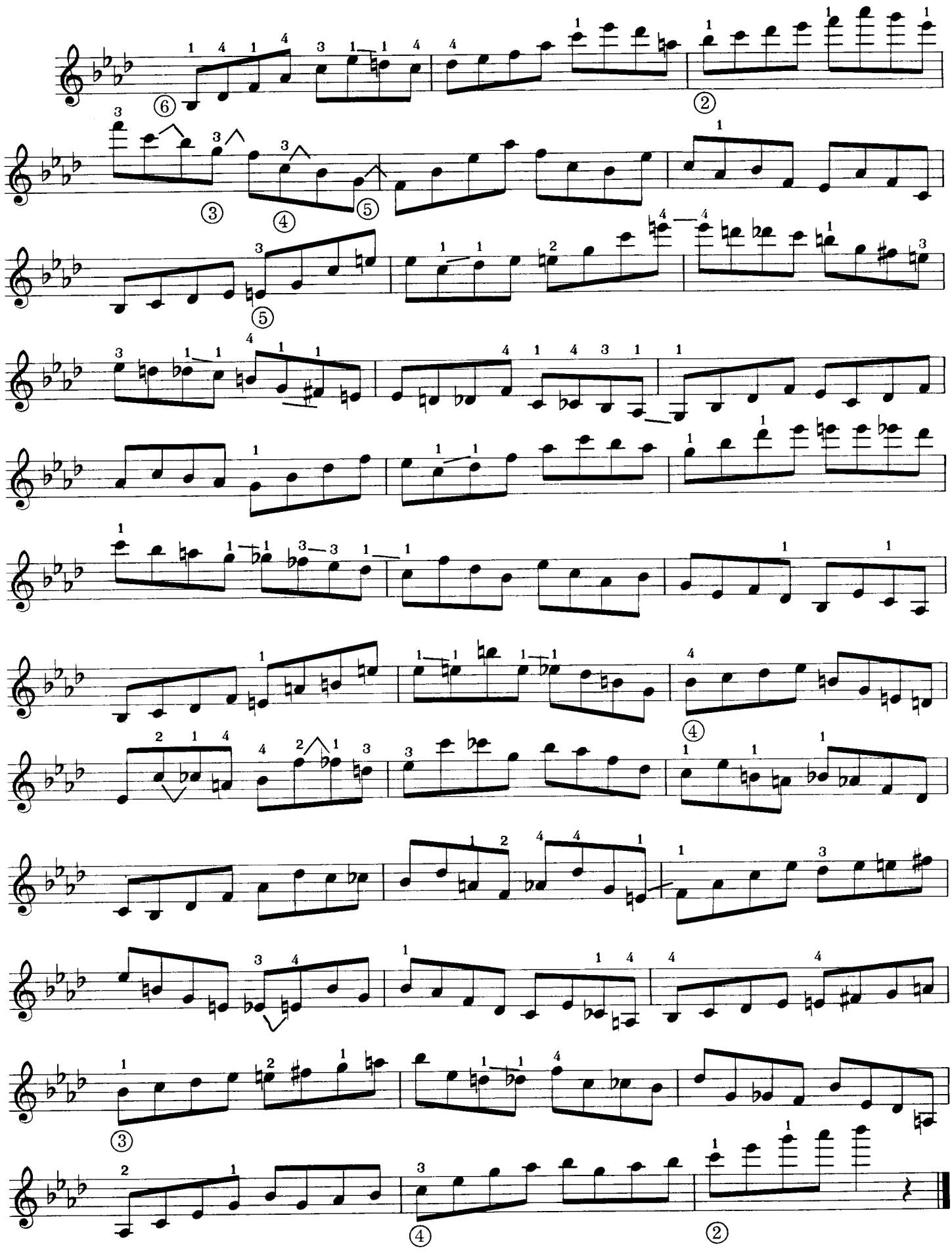
F7



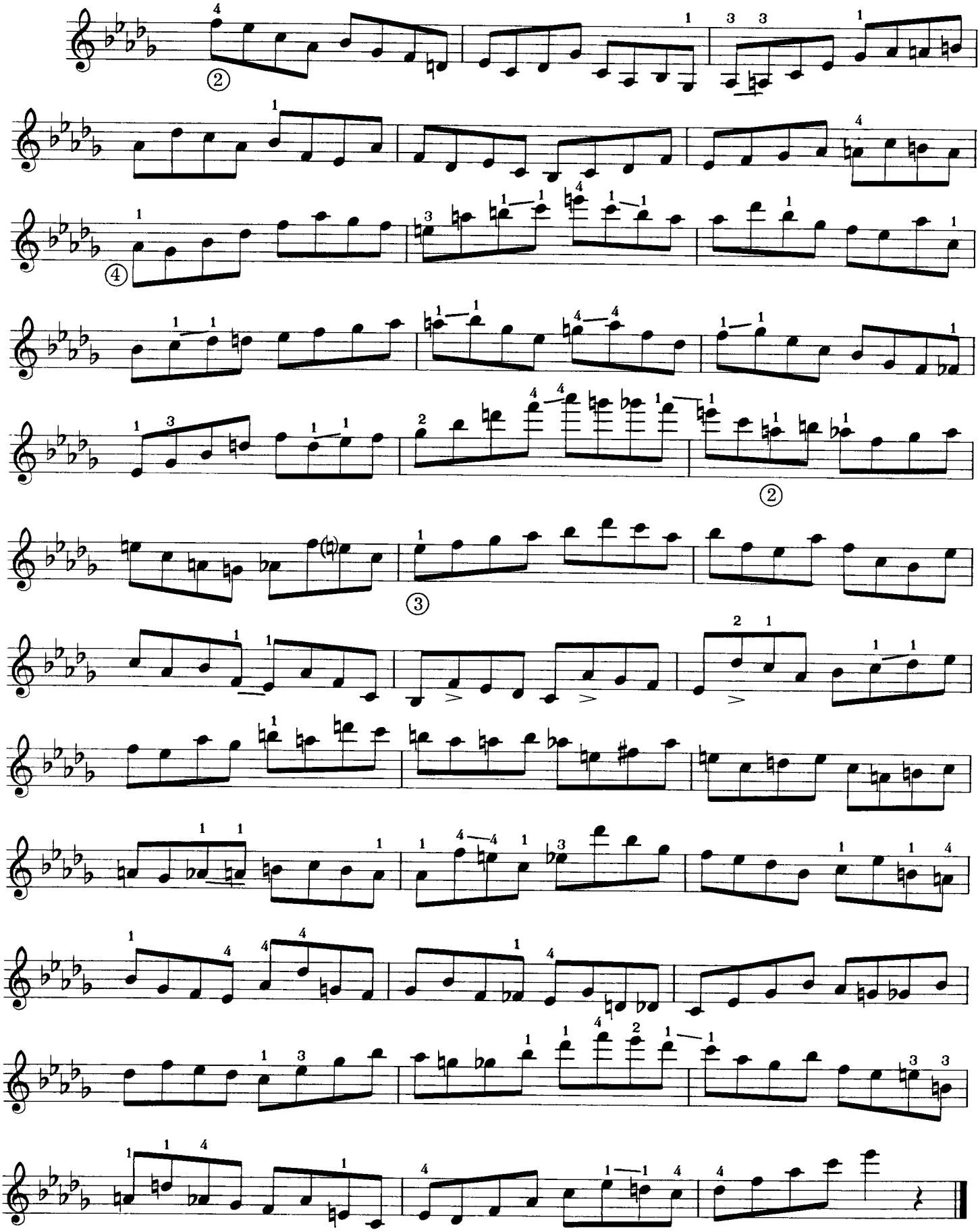
Bb7



Eb7



Ab7

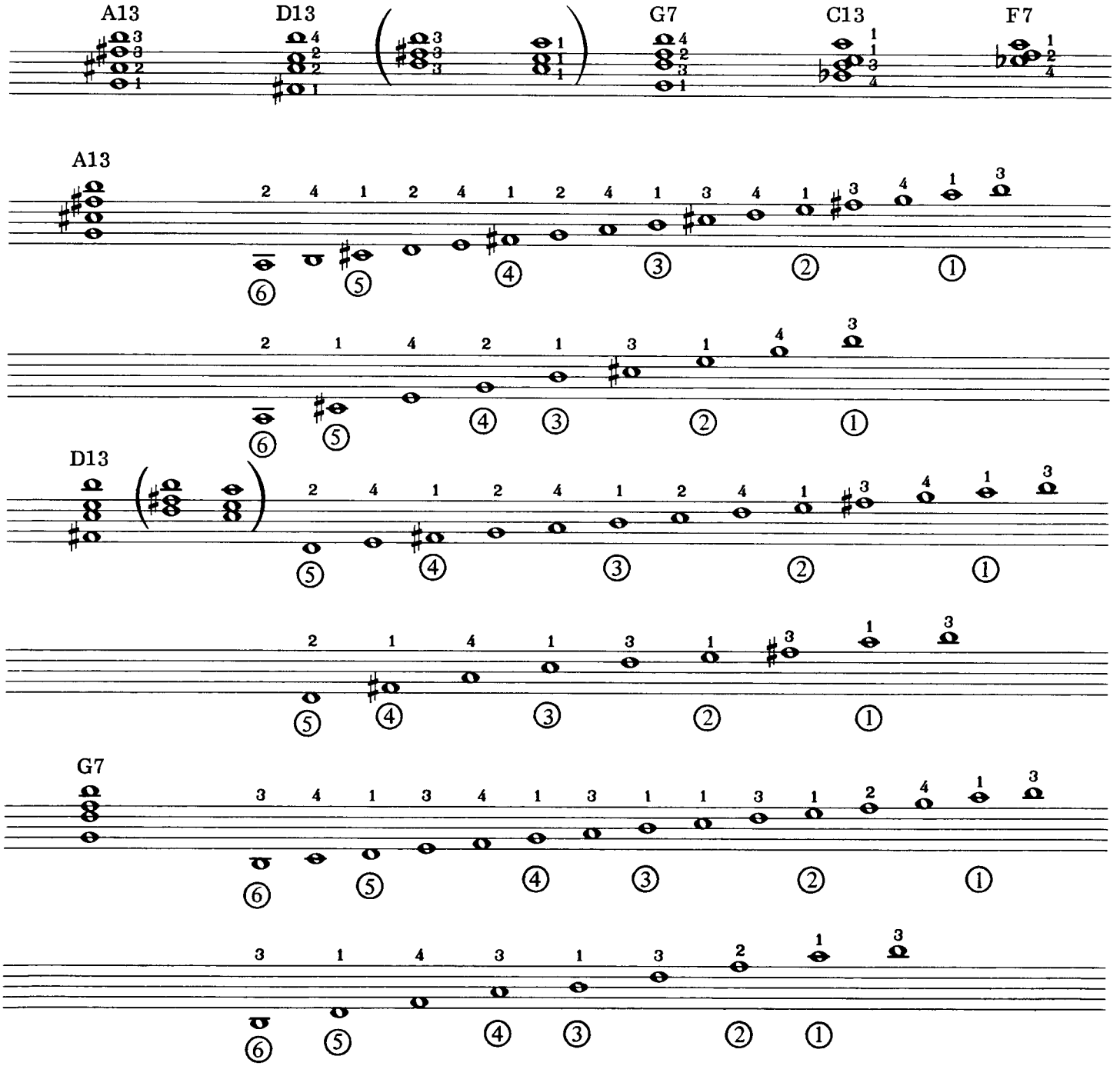


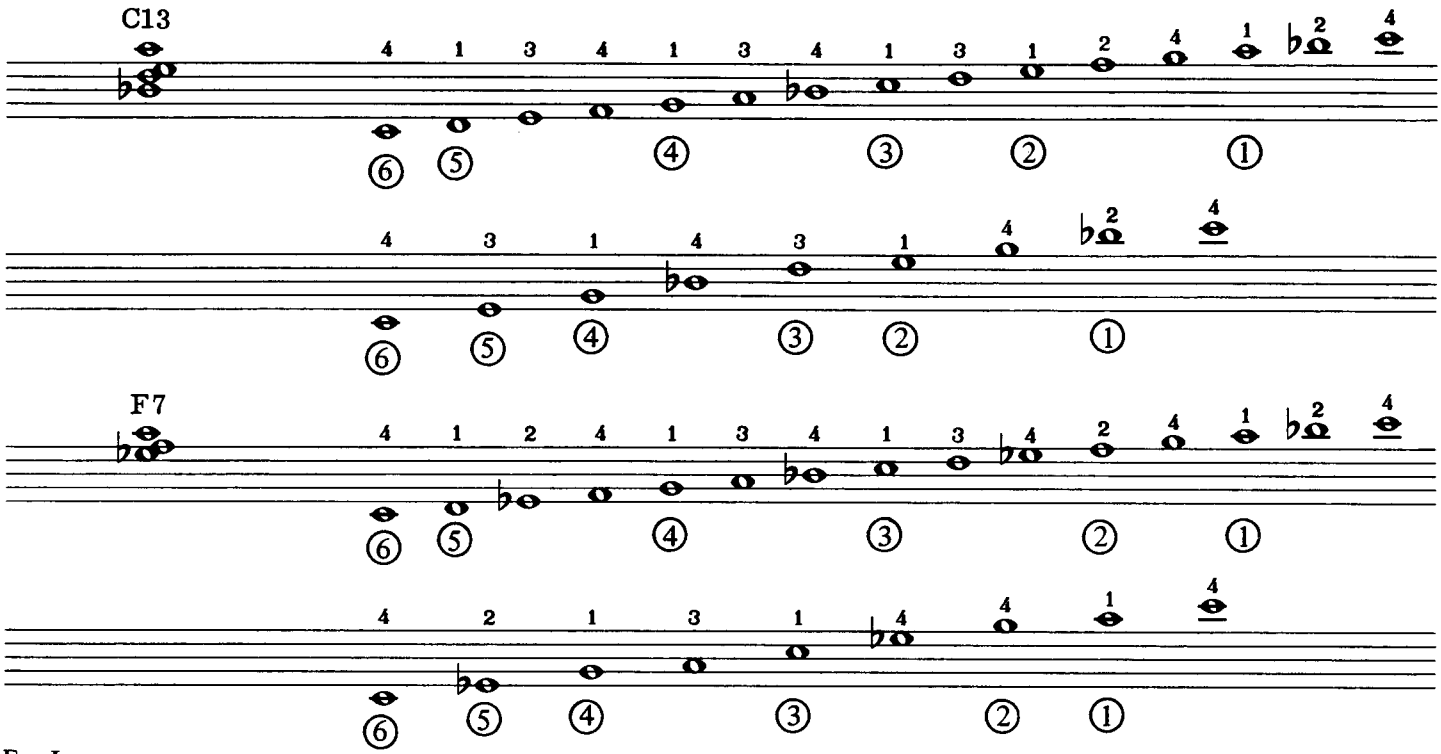
CYCLE OF 5'S BY POSITION

The following schematic is a simple way for the inexperienced improvisor to become acquainted with the cycle of 5's, one of the most used progressions in contemporary music. In this case we relate to five block chord formations in one position which will also contain the appropriate scale and arpeggio for each chord. To continue the cycle, you need only to move up one fret and follow the same procedure. As shown below, we have A7, D7, G7, C7, and F7 all in the fifth position. One exception: since the A7 and D7 scales and arpeggios shift between 4th and 5th positions, we would observe this shift when playing over the full register. (Ex. I.) However, if the phrase being played only covers the four high strings, then it is best to remain in 5th position and stretch or slide the first finger for B and F♯. (Ex. Ia.) It is also important that after going out of position for these two notes to make sure that the following note is fingered back in the 5th position, such as in the second bar of Ex. Ia where the A is fingered with the third finger and not the fourth.

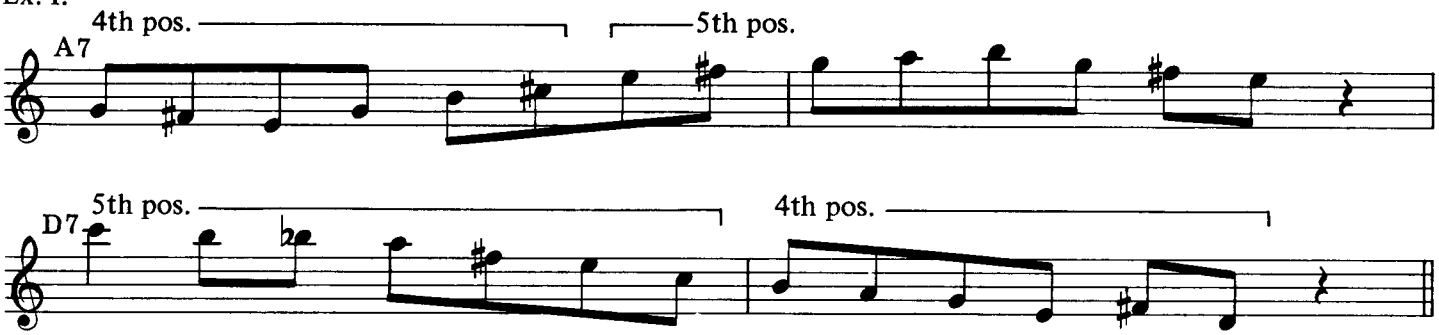
On the D7 formation, you will find the fingering more comfortable by visualizing the forms in parentheses rather than the regular D13 form although both are used. This is best demonstrated by the Charlie Christian phrase in Ex. Ib.

Ex. 2 is an exercise on the cycle using the above concept. Ex. 3 is another way of running the fifth cycle using only two chord formations.

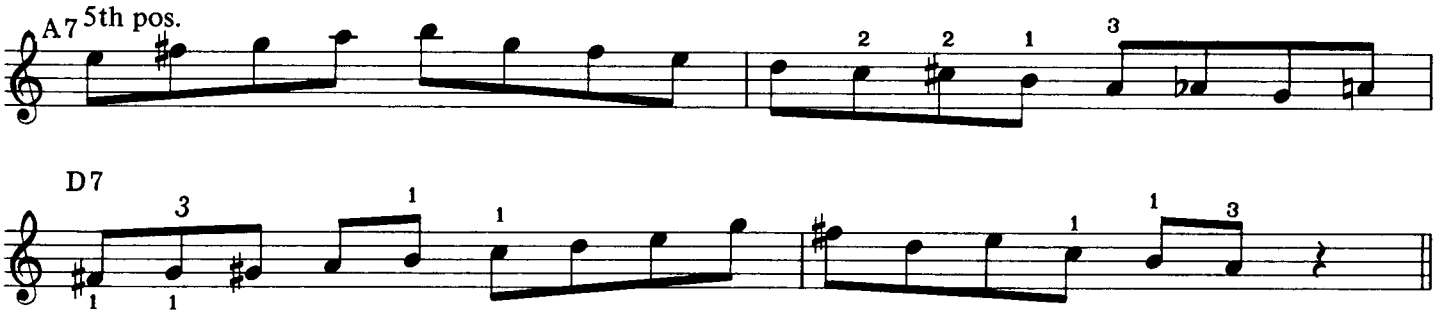




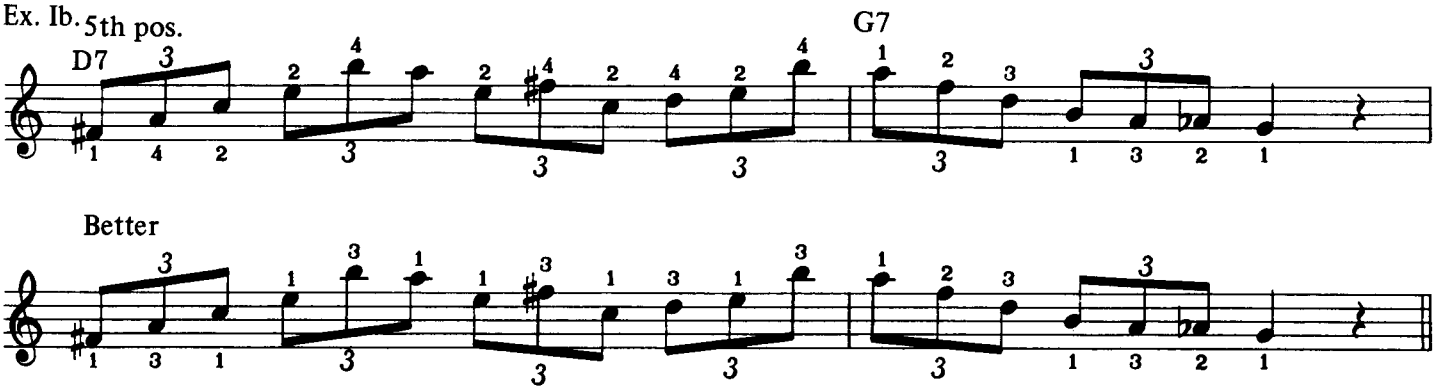
Ex. I.



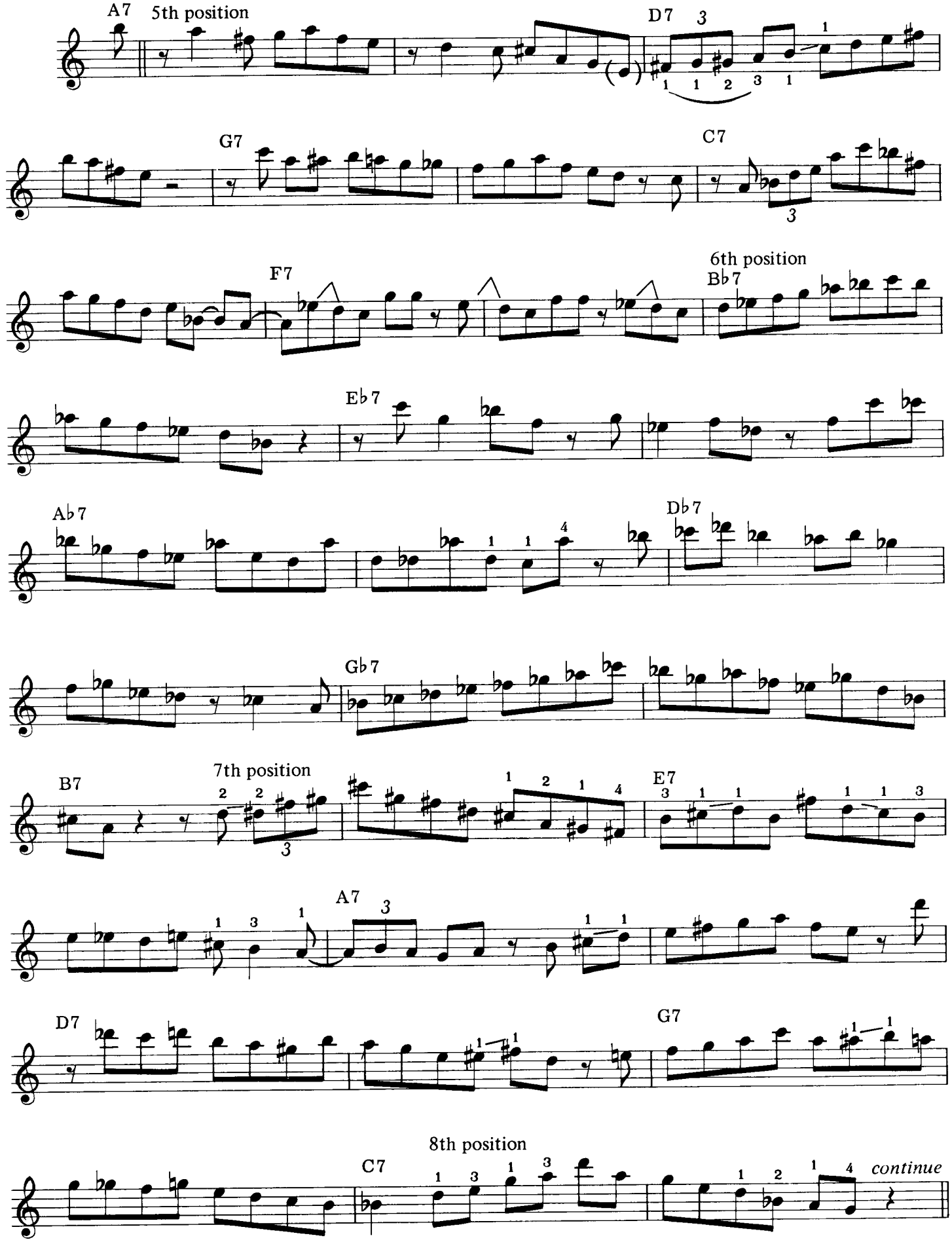
Ex. Ia.

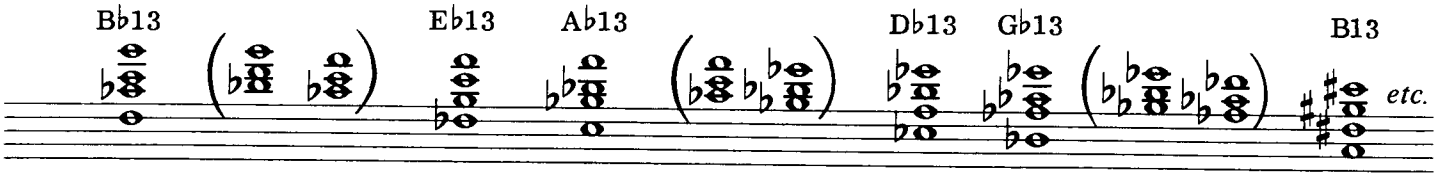


Ex. Ib.

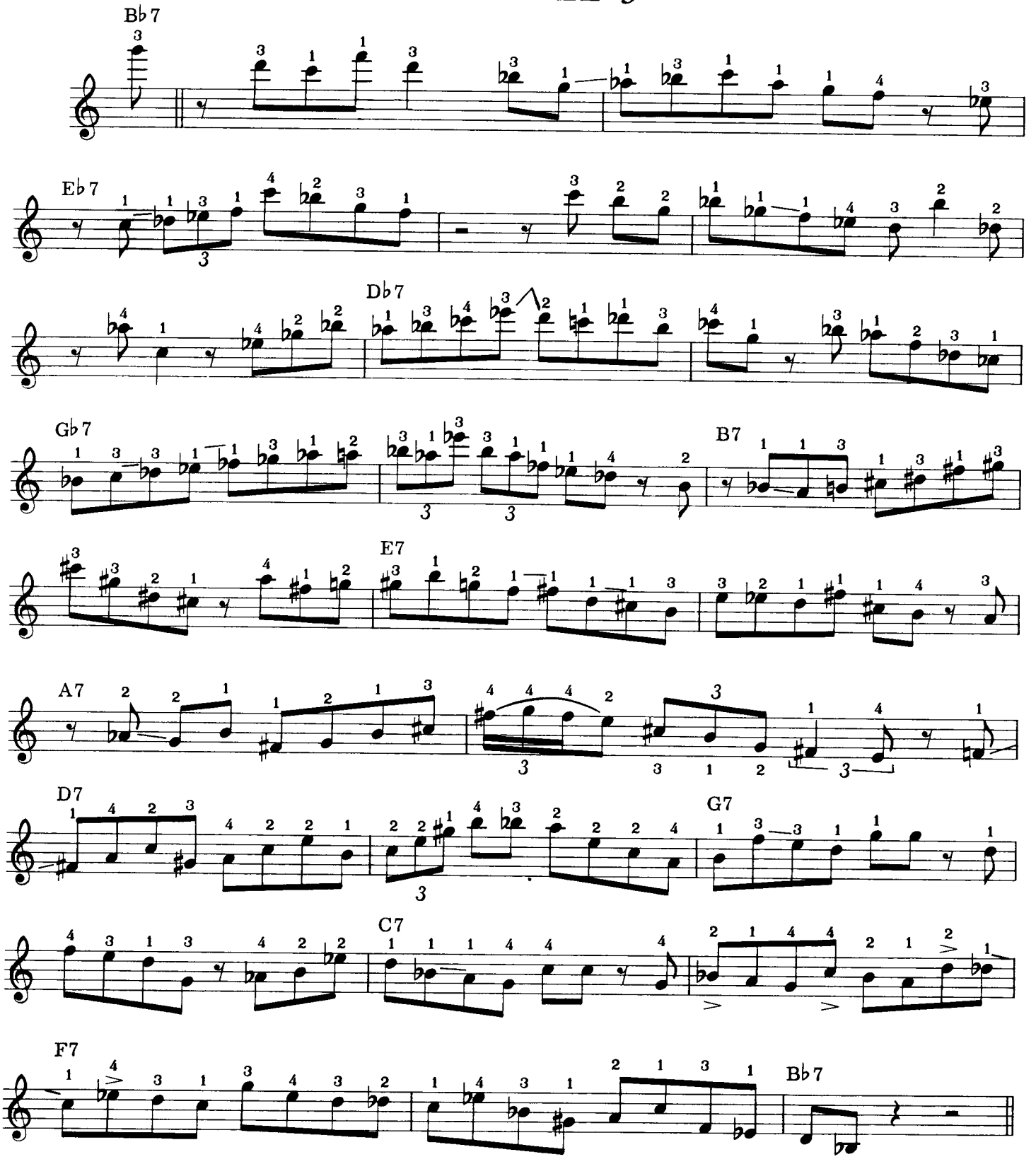


EXAMPLE 2


A7
5th position
D7
G7
C7
F7
6th position
B♭7
E♭7
A♭7
D♭7
G♭7
B7
7th position
E7
A7
D7
G7
8th position
C7
continue


Bb13
Eb13
Ab13
Db13
Gb13
B13
etc.

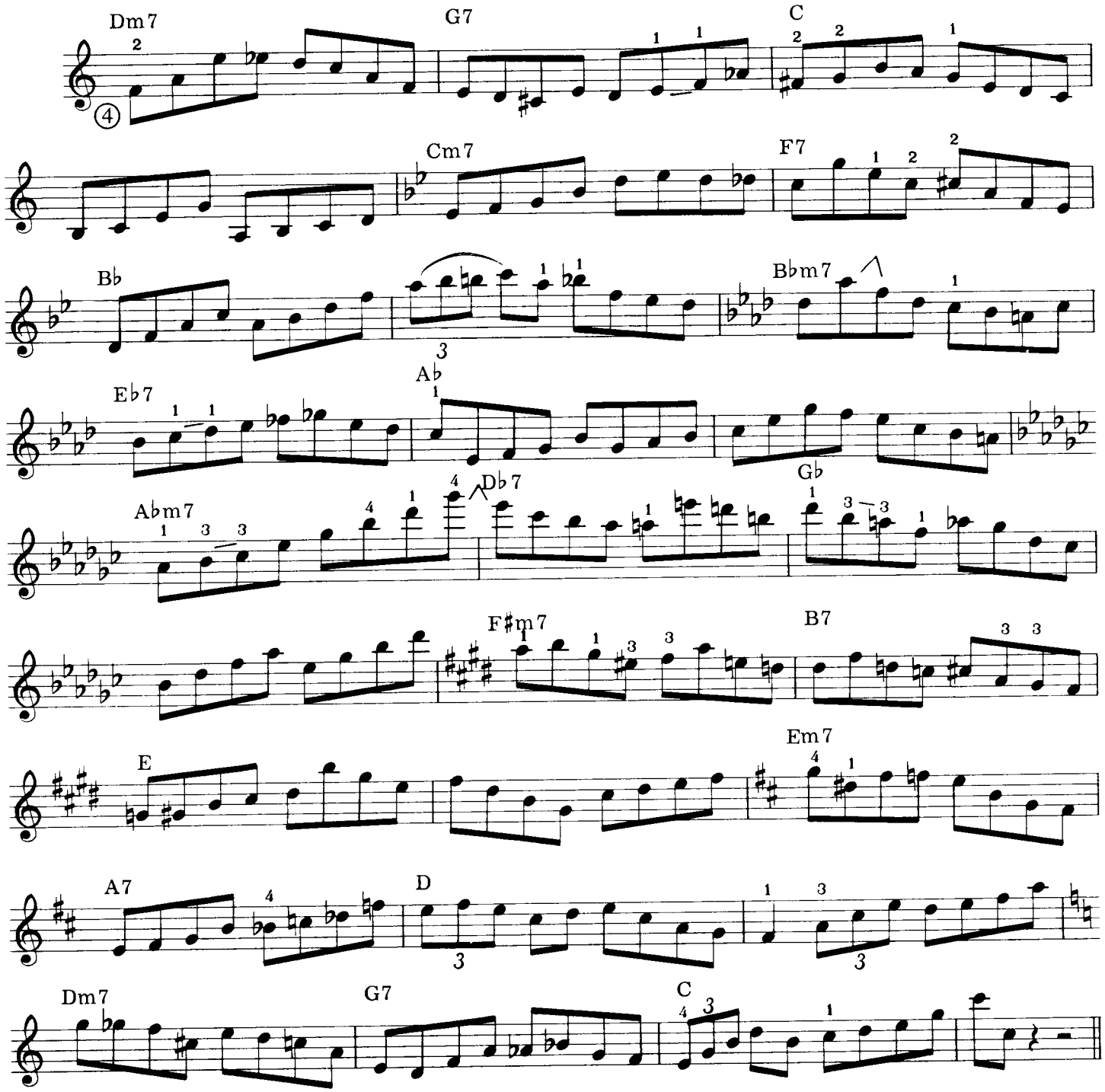
EXAMPLE 3


Bb7
Eb7
Db7
Gb7
B7
E7
A7
D7
G7
C7
F7
Bb7

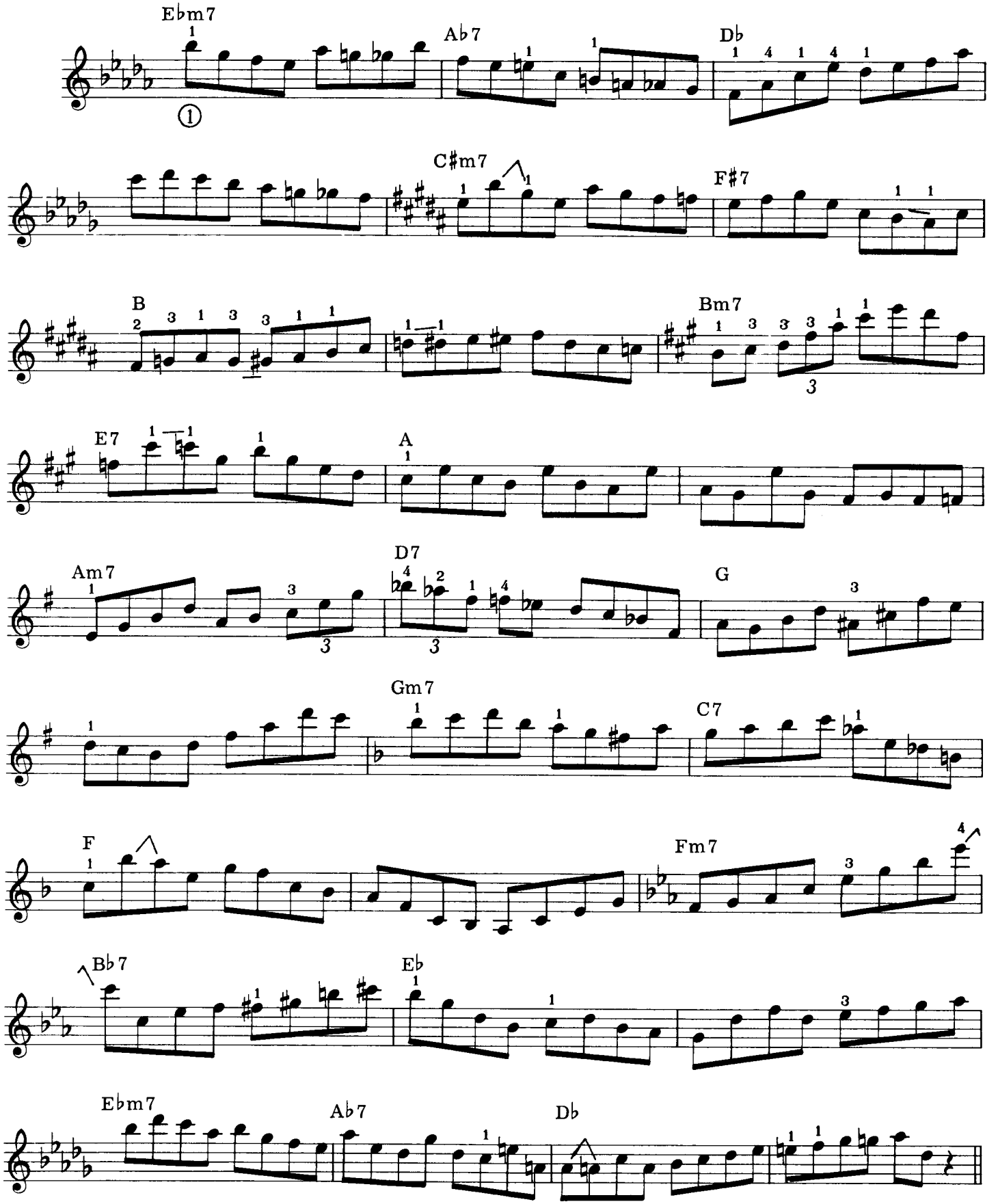
II, V, I PROGRESSION

One of the best ways of gaining control of the scales and arpeggios for use in an improvised line is to play a series of successive eighth notes through the II, V, I progression. This practice may also be applied in the learning of any new tune. Attention should be paid to a smooth transition from one chord to the next, usually resolving by either a half or whole tone. In due time the lines should improve melodically and gain musical sophistication. The following five examples are exercises on the above, using II, V, I in both major and minor, and finally a line on a standard progression. From the fingering given, you should be able to take any bar and play the related scale or arpeggio from which the melody is taken, except where an occasional transitional shift occurs. It would be beneficial to lay down a chord track on a tape recorder to play with; however, be sure to use only tonic, seventh, and third in the minor 7th and dominant 7th chords to avoid confliction with the altered fifths and ninths in the melody lines.

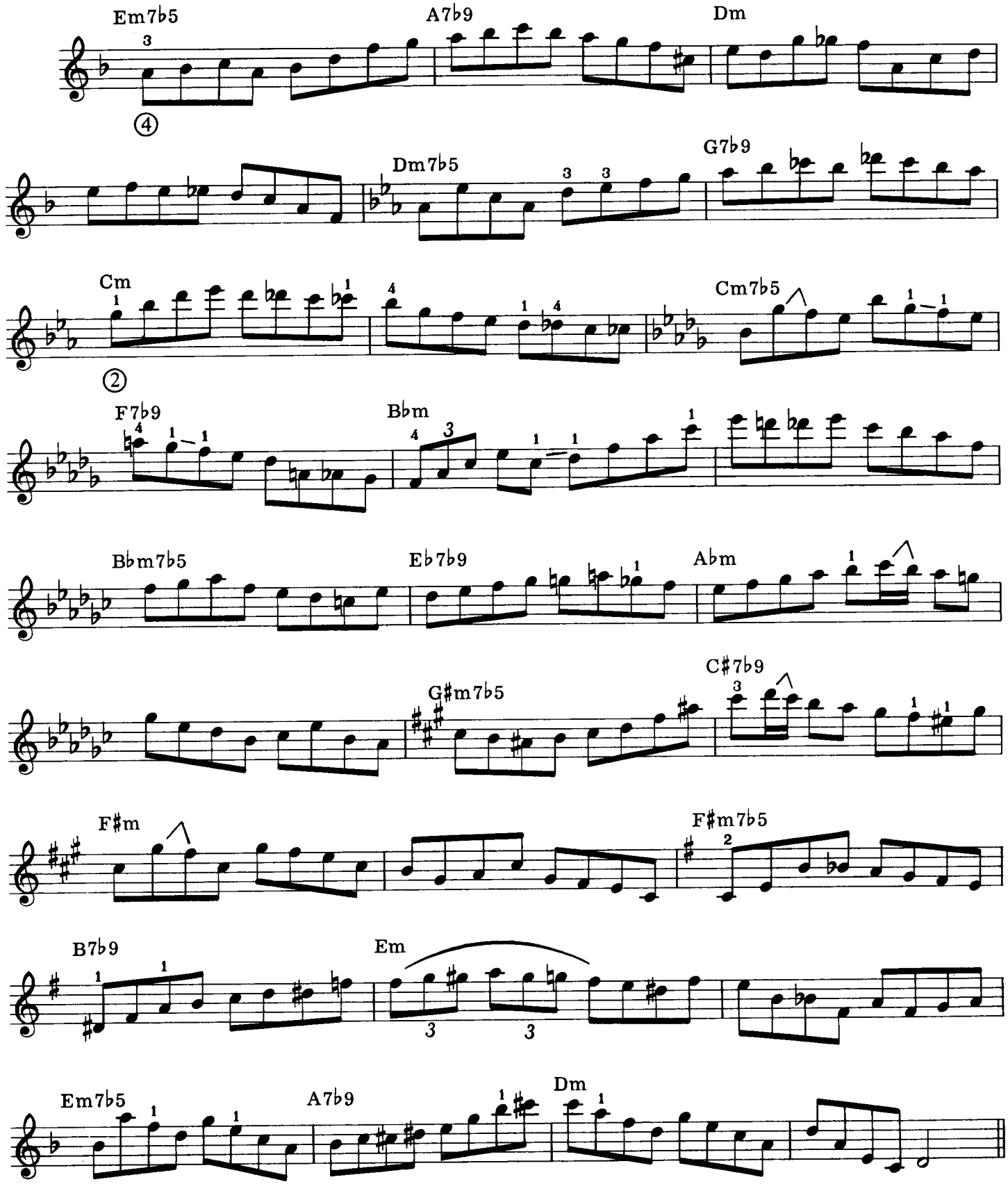
II, V, I MAJOR



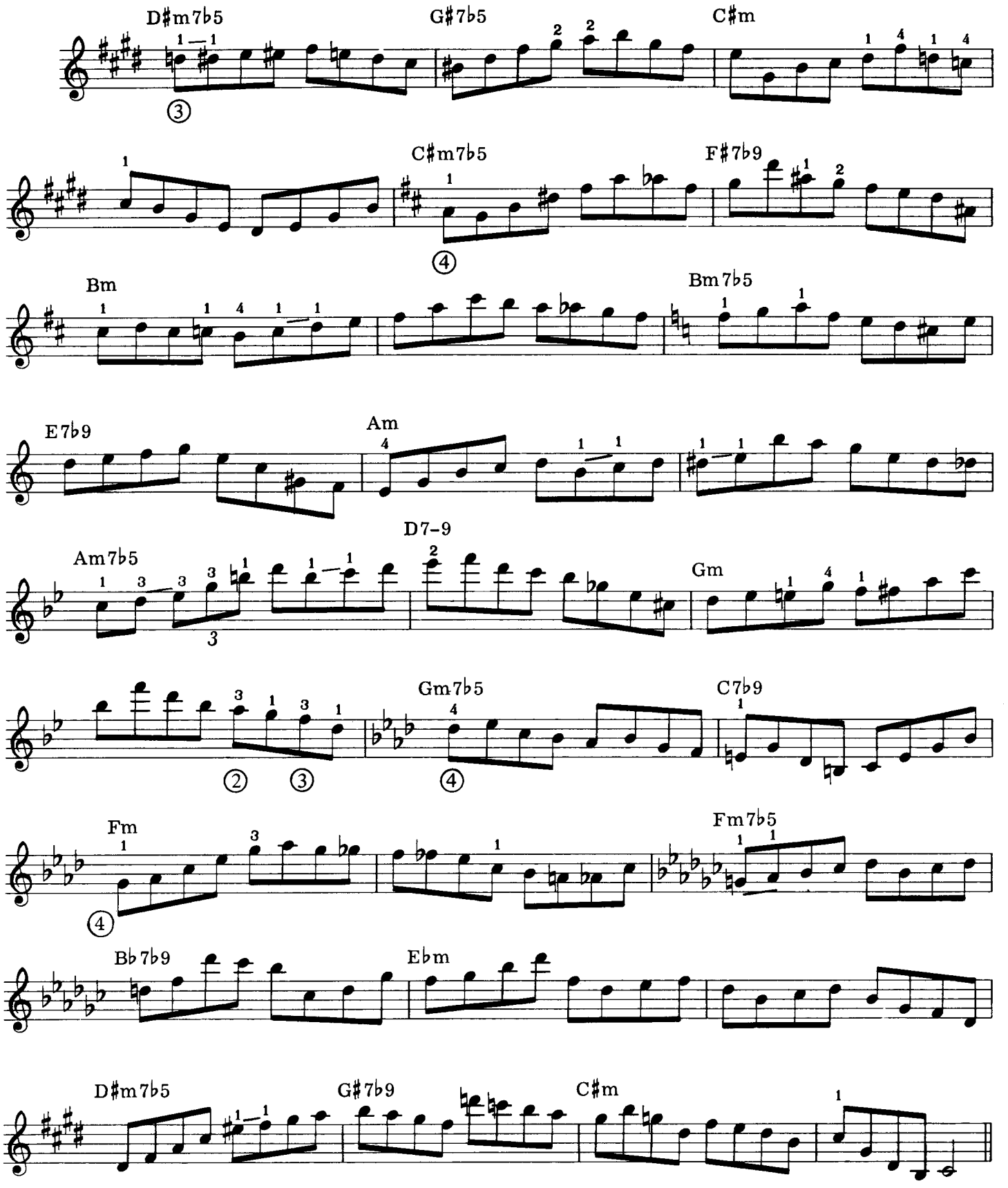
II, V, I MAJOR


Ebm7
Ab7
Db
C#m7
F#7
B
Bm7
E7
A
Am7
D7
G
Gm7
C7
F
Fm7
Bb7
Eb
Ebm7
Ab7
Db

II, V, I MINOR


Em7b5
A7b9
Dm
Dm7b5
G7b9
Cm
Cm7b5
F7b9
Bbm
Bbm7b5
Eb7b9
Abm
C#7b9
G#m7b5
F#m
F#m7b5
B7b9
Em
Em7b5
A7b9
Dm

II, V, I MINOR


D♯m7♭5
G♯7♭5
C♯m
C♯m7♭5
F♯7♭9
Bm
Bm7♭5
E7♭9
Am
D7-9
Am7♭5
Gm
Gm7♭5
C7♭9
Fm
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E♭m
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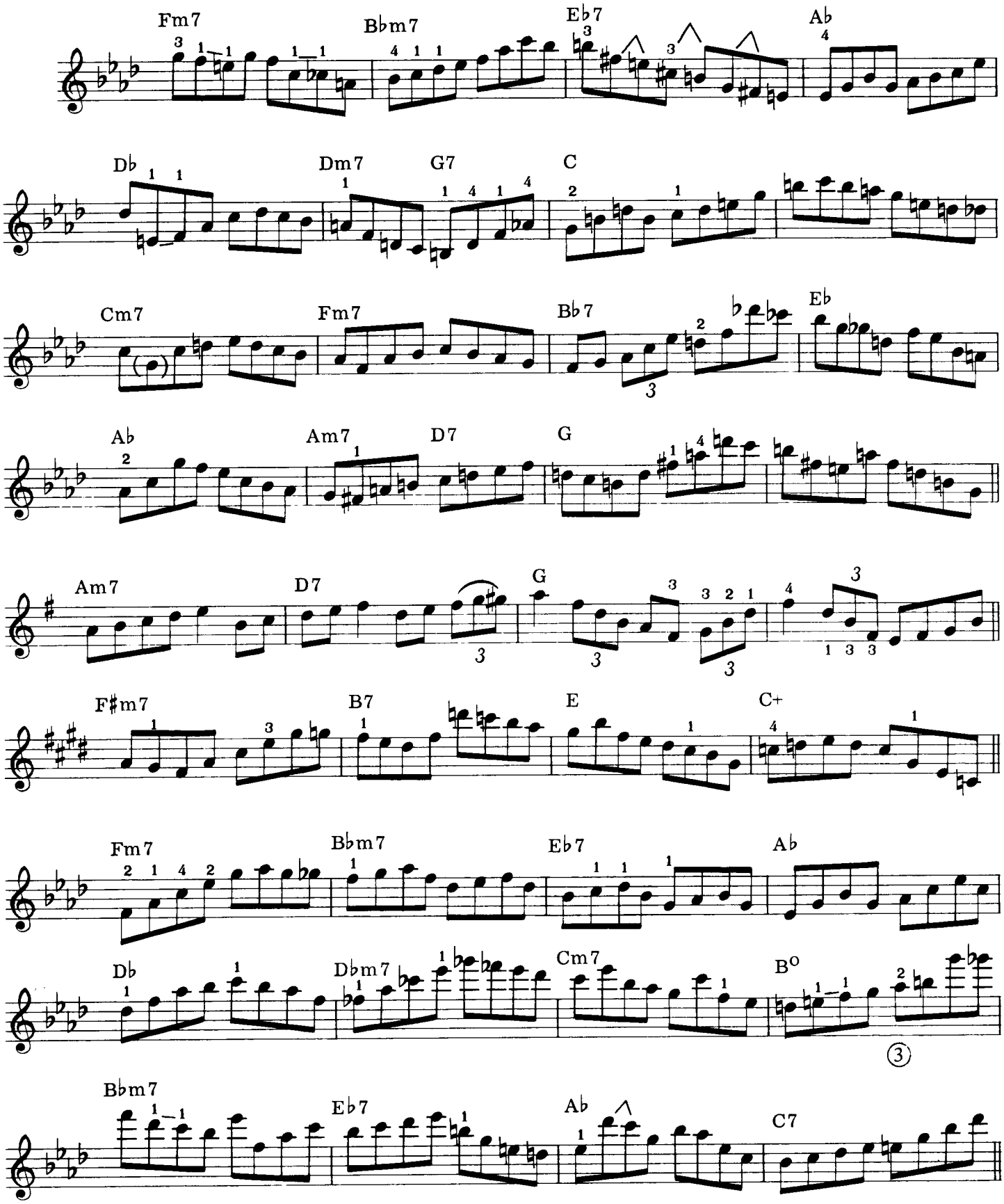
G♯7♭9
C♯m

STANDARD PROGRESSION